

KERAMIC STUDIO

Vol. V, No. 10

SYRACUSE NEW YORK

February 1904



S the time approaches for the election of officers for the New York Society, and discussion is heard in every studio as to possible candidates, the suggestion is advanced to select as president some progressive worker, an authority in modern ceramics but not in any way in competition with the members of the society—that is, not depending on decorating or teaching ceramics for a living. Such a president would feel at liberty to urge the members to their best endeavor without incurring the accusation of working for personal advancement. There would be no room for personal feeling to hinder advance in any line. Doubtless such a person would be difficult to find and when found would hardly be persuaded to serve.

It is strange how almost impossible it is to give and receive frank criticism among keramic workers. An under current of personal feeling is always suspected. It is not so in the art of painting pictures, and usually it is the greater artist who is most willing to admit room for criticism and really is glad to receive and benefit by it. Surely this consideration at least should speak for a disinterested head to the ceramic clubs, to whose judgment the members would be willing to defer, knowing that it would be to their interest.

Why would it not be a good idea for the New York Society to have a Christmas Bazaar every year at some fashionable hotel where everything sent in would be arranged, irrespective of the artist, so as to show to the best advantage, the name of artist and price being only on the bottom of piece; to this could be sent everything that the members might wish to sell from 25 cents up—and make this a paying thing—then in March or at the time of the other spring exhibitions, have a special exhibit at some art gallery, with a jury of artists and for this the members could show their best work only and so gain recognition from the art loving public and artists. The present mixture of bazaar and exhibition brings neither such money nor honor as is deserved.

We had the pleasure, the other day, of examining some of the new Pewabic art pottery made by Miss Mary Chase Perry of the National League of Mineral Painters. It is charming and bids fair to make a national name for itself. It will be interesting, by the way, to readers struggling with pottery work in the studio, to know that this ware with its artistic glazes is fired in the large Revelation pottery kiln. We hope later to give an illustrated article on this interesting work of a woman potter. Surely the American woman is the artist potter of the future, as she was of the past in America.

The design for mirror in the January K. S. was executed by Miss Jeannette Kimball instead of by Miss Soule, as printed.

Anyone desiring a sample of the P. N. body of Sèvres referred to by Mr. Doat in his articles may purchase it at cost, together with the glaze, from the Keramic Studio Publishing Company. The body costs with duty, transportation, etc., five cents a pound, the glaze twelve cents a pound.

At this rate it would not pay any one to import the material for studio purposes, but the body could be analysed and an approximate mixture made of American materials.

THIS MONTH'S SUPPLEMENT

The Supplement for February is an unusually fine reproduction of a color print by the Japanese Artist, Hiroshige, published to accompany the article on color by Mr. Hugo Froehlich.

It is worthy to be framed and hung in one's sanctum sanctorum as a continual joy and inspiration. Mr. Froehlich suggests a mat of pongee silk with a narrow black or brown wood frame.

Another good and inexpensive way of mounting would be to use a mat of buff manilla paper in a passe par tout with a black or brown binding. Be sure that in any case the opening of the mat leaves no margin of white about the print.



FOR some months, in the League Notes, appears the statement that we hope the next time to present definite dates and information concerning the St. Louis Exposition, but we who are endeavoring to secure these, find them most elusive. Each thing has proved to be a will-o'-the-wisp which we have followed without reaching, but we now hope that by the time this number is issued, the long-looked for circulars will be in the hands of the clubs.

It will be necessary that the exhibits on the lines of the League course of study shall be in New York the first week in April. It must be emphasized and remembered that *only* original work will be accepted.

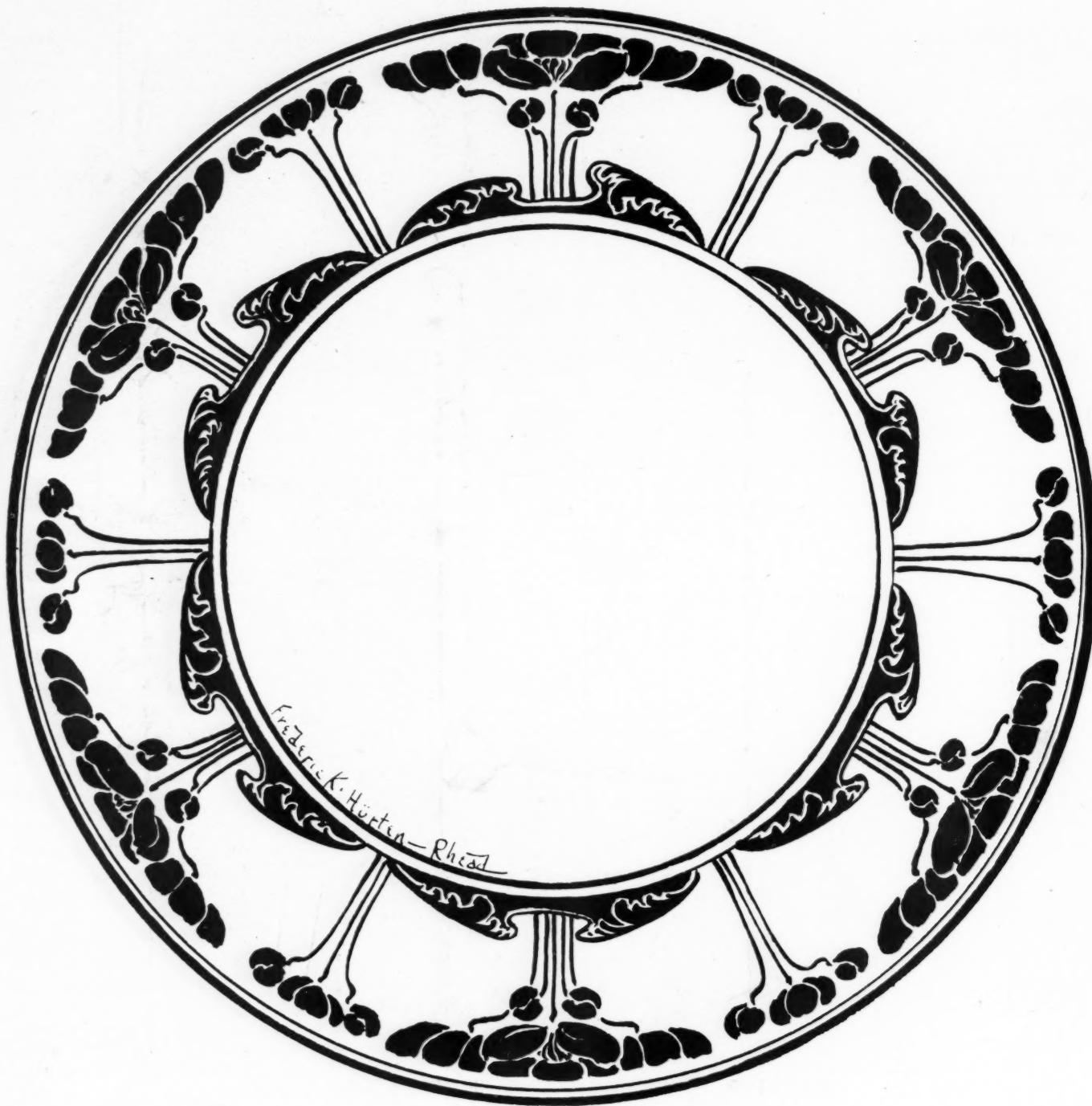
The League travelling exhibition has finished its western trip, and is now on its return. We regret to say that the connections according to the schedule were not always carried out, but not through the fault of the committee. One club did not receive it at all, and to another it came twenty-six days late. A moment's reflection will make apparent the inconvenience and expense incurred.

The committee is endeavoring to ascertain where the responsibility lies for these unpardonable happenings.

Even with these drawbacks, the verdict has been, as far as received, that the exhibition has been helpful.

As there is considerable time before April, we earnestly urge all to put forth their best efforts, that we may mark this exhibition, as we have those in the past, with a long stride forward.

IDA A. JOHNSON, President.



DESIGN FOR PLATE—F. H. RHEAD

Flowers orange, center French brown, stems sage green, leaves dark green, dark space behind leaves, and line at edge of plate in gold.



DESIGN FOR PLATE IN CHERRIES—JEANNE M. STEWART

IT is important in painting cherries to keep them bright, crisp and transparent. Dresden Yellow, Red and Pompadour 23 will make the brightest tone, shaded to pompadour with Stewart's Pompadour and a little Ruby Purple in darkest cherries in shadow. Lemon Yellow is used in lightest tones also a little Yellow Green in those cherries not ripe.

The usual greens are used in the leaves with Yellow Brown, Chestnut Brown and Pompadour where an old and withered

effect is desired. The background may be kept in soft, greys or greens, keeping it very dark at one side or under prominent portion of design.

The lightest side should be padded off into a delicate ivory yellow so none of the white china is left.

A few shadows thrown in in last fire with a grey made of S. Pompadour and Banding Blue, padding some of the edges into the background, gives a pretty finish.

PRINCIPLES OF DESIGN

Hugo Froelich

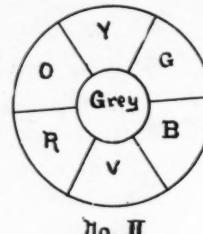


EVERYTHING about us is seen as some color shape. It may be some delicate tint or some subtle shade but it is always color. Without going into the scientific analysis of what color is, we may accept the artist's division which is the only one that interests us, namely the division of red, yellow, and blue as the primary colors. They are

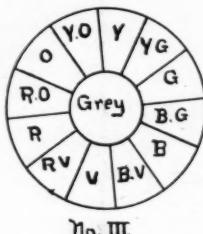
called primaries because all possible color combinations are made by mixing certain proportions of any two or three of the primaries. Thus by mixing Y and R we get O., Y and B produces G while B and R yield V. In the center of the circles is a smaller circle marked grey. As everyone knows, if a certain proportion of R, Y, and B is mixed, grey must be the result. In No. 2 where six colors and a central grey are shown a further fact is brought out, namely: that if we take any color in this



No. I



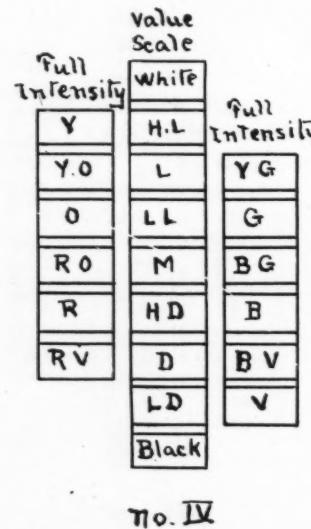
No. II



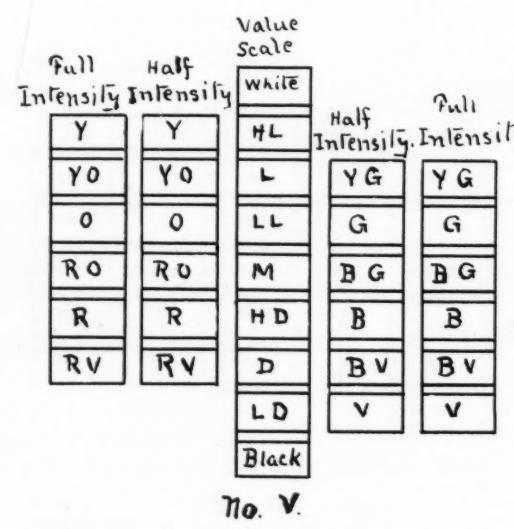
No. III

circle and mix it with the color directly opposite, across the circle, a grey will result. For instance Y and V=Grey, G and R=Grey, and O and B=Grey.

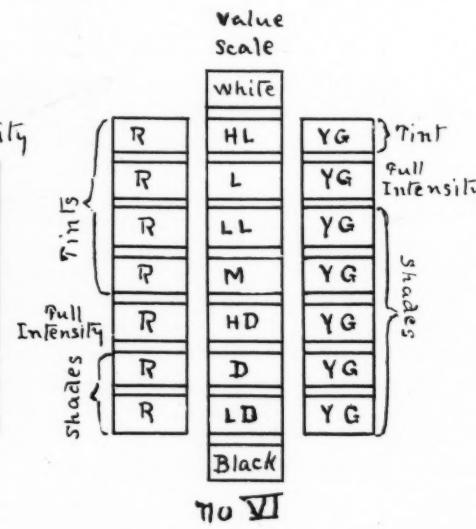
These three couples are called complementaries, because the use of a color near its complementary in a design or picture tends to intensify both. In circle No. 3 twelve colors are shown Y and O=Y.O., O and R=R.O., etc. If the colors were actually painted in their full intensity, we would see that Y is the lightest, while V is the darkest, and the other colors range from light to dark between the two. This is better expressed in No. 4 where the warm colors are placed on the left side of the value scale (see Oct. number K. S., page 128 for value scale) and the cold colors on the right side. By this scale we see that Y is of the same value as HL; Y.O and Y.G=L; O and G=LL; R.O and B.G=M; R and B=HD; R.V and B.V=D; V=LD.



No. IV



No. V



No. VI

But in nature we find the full intensity of colors a small proportion indeed as compared with the grey colors, so that it becomes necessary to add another scale as in No. 5 showing the relation of greyed colors to both the Value and the Full Intensity Scales.

And lastly we know that any color may have a range from HL to LD, as red for instance in No. 6 is at its full intensity at HD yet it has tints of red up to HL, and shades of red down to LD. Yellow green has its full intensity at L. Hence it has only one tint and five shades according to our division. (For this color arrangement the writer is indebted to Dr. Denman Ross of Harvard University.)

The question that nearly every reader will ask, namely, what is the meaning of all these scales? How will they help in the color study? In themselves these scales are not art any more than the musical scale of eight notes, with cleffs, bars, measures, etc., is music. But they form an instrument whose use can be the means of a better understanding of color and a placing of the color notes, together with a nomenclature that approximates a universal color idea. For instance, if a design is to be done in black, green and grey violet, I may get as a result the widest range of blacks, greens, and violets and most of them would be discordant; whereas the same color scheme expressed in the following terms: Black, blue green of low dark value and blue violet of middle value and one half intensity, or the same scheme abbreviated as

Black-BG-BV
LD M
½

would give an approximate notion of the colors used. In the same manner the color scheme of the Japanese print in this number can be expressed by

YO	RO	YG	BG	RV	R
L	LL	HD	D	HD	LL
½	½	½	½	½	½

A painting by Titian may be similarly analyzed. A rapid note of any good color combination may be fixed in this way. If some fugitive out of door effect is to be remembered, a hasty outline sketch may be made of the landscape with color notes showing their location in the scale, their intensity and their position as tints and shades. At first sight these scales seem bewildering. The cure seems worse than the disease. But it only seems so; for in reality it is not difficult to learn, and once mastered, is of great help in the study of color.

Color is at once the most fascinating and complicated of all

art study. Out of the thousands of possible combinations, it is difficult to know which are fine and which commonplace. Take any two colors such as green and violet and you will easily see how there may be numberless combinations of these. How the violet may incline to blue or red, and the green to yellow or blue, how they may be at any stage of grey, and lastly how they may be tints or shades of green and violet. Very much of one's personality enters into this choice. Out of these endless combinations to be able to select the best, requires judgment and taste; for we can readily see that the majority of these arrangements will be anything but good color. If such a variety can be produced with only two colors, what possibilities open before us with three or more colors.

Our image of any two or three colors is much more limited than we think. For example if the question were asked: how many combinations can you think and make of blue and green? The number will not be very large. But if you consult Scale No. 4 you will see that blue may have quite a number of qualifications between blue green and blue violet and still be a blue. The same is true of green. It may have a range between yellow green and blue green. According to Scale No. 5 blue may have any of the effects according to Scale No. 4 plus any degree of intensity from a blue as strong as it is possible to make it, passing to grey until its identity is almost lost. See what a great range this gives you. But there is still another way of modifying the color. According to Scale No. 6 blue may have any of the changes possible in Scales Nos. 4 and 5 and pass from almost white or a mere tint to almost black or a shade. These three scales make combinations without number. Instead of a limited scope of colors as we are apt to have, it gives the entire field of possibilities to choose from. Now the question arises: How are we to know good color? In this, these scales do not help us nor can they any more than the scale of notes can help us to understand good music. For this we must go to the past and to nature. The past with its treasures offers the greatest sources of inspiration. As far back as the time of the Egyptians we still have remnants of designs, buildings, carvings and fabrics whose color is splendid. Each nation in its turn has contributed to this wealth, expressing their personalities and the influence of their environment. Especially rich in this respect is the art of Italy during the 16th century. The greatest painters lived during this period and left works that baffle the artists of to-day. The Guilds too, flourished at the same time and raised every household article and weaving apparel to the dignity of a work of art, many of which have become our inheritance.

Some remnants of Florentine brocade, bits of rags are carefully preserved under glass in our museums because they contain the whole grammar of art. Like the paintings of that period they contain the language of line, mass and color and conform to the laws of beauty.

The Chinese and Japanese have contributed quite as much to our sources of art as the Middle Ages. Every article that they produced was an art expression. Their prints were little songs of line, mass and color. So complete they were in composition, so well interrelated every part, that if a piece of white paper be taken and a rectangular opening of 2 x 3 inches cut in the same, then placed anywhere on the print, that part of the print appearing in the rectangle will be a perfect composition as to line, mass and color. Beautiful little schemes can in this way be selected.

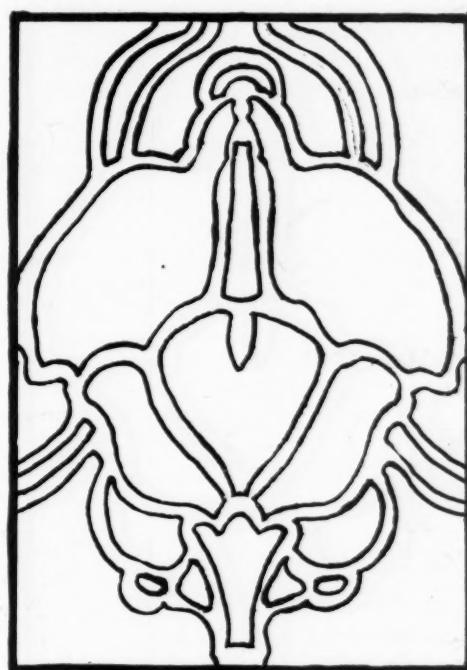
Lesson. Problem I. Choose one of these rectangular schemes taken from the Japanese print in this number and copy it exactly on water color paper. Just beneath draw as many rectangles as you find colors in the print and place one color in each rectangle. Write the abbreviations under each color.

This forms one of the best methods of studying color and at the same time develops technique.

In acquiring the technique many difficulties will be encountered but patience and a few trials will overcome these.

As by practice the mind acquired the power to express the line beauty found in flowers and landscapes, so in copying fine color the mind absorbs these schemes and makes use of this experience in future work. This is of the greatest importance and is sure to lead to a fine color sense.

Problem II. Use any flower motive; resolve it into facts and make some arrangement similar to the design in fig. 7 or, this design may be used. The size of the rectangle may be 3 by 4 inches. Copy your rectangle and design three times making three separate exercises. In the first use any three colors found in the Japanese color scheme in problem I. In the second any three colors not used in the first. In the third use one color of the first and two of the second. This gives a delightful use of good color in our own designs.



No. VII.

NOTE:—For convenience in studying the charts it is well to learn the abbreviations of the names of the colors viz: yellow is Y, yellow orange is YO, orange is O, red orange is RO, red is R, red violet is RV, violet is V, yellow green is YG, green is G, blue green is BG, blue is B, blue violet is BV. The value of a color is expressed by the abbreviations of the value scale placed directly under the name of the color, thus a green blue of a low dark value would be written BG

LD.

The intensity of a color is expressed by fractions placed under the value of the color when it is a grey color and leaving the space blank if the color is full intensity, thus blue green of a low dark value and very grey, say $\frac{1}{4}$ color and $\frac{3}{4}$ grey would be expressed by BG whereas full intensity would be written

LD

$\frac{1}{4}$

BG and half intensity would be BG

LD

$\frac{3}{4}$

Owing to the difficulties in reproducing accurate color

scales, it was found necessary to print the same arrangement but without color, placing its name in the space where the color ought to be. This plan makes it impossible to enter fully into the subject of color.



A FAMOUS VASE RESTORED

THE famous Francois vase, the most important monument of the temple of Solon and Pisistratus, precious example of Grecian art in the sixth century before Christ, has after years of toil been restored and placed on exhibition in Florence Archaeological museum. Connoisseurs are of the opinion that this most valuable and noted antique ceramique is more to be admired than ever before, since the 638 pieces into which it was broken have been so ingeniously put together. Student, artist and traveler, when visiting the museum, are always sure to enter the palace of the Crocetto, tarrying long in the center of the gallery, where since 1866 until the time of the great catastrophe which befell it in 1900, and which it was feared was irremediable, stood the celebrated Francois vase. This rare old specimen of art has a remarkable history. Signor Alessandro Francis found in October, 1664, two-thirds of the body of the vase, with only one of the handles. A year later he came across some other remarkable pieces, among which was the second handle.

Years afterwards another fragment came to light, and was handed over as a gift to the museum in 1866 by Marquis Charles Strozzi, when the parts previously found were put together and so firmly fixed that the vase remained undeteriorated until smashed into fragments by the blow received three years ago.



THE go-down, or storehouse of the Japanese art collector is a vault with thick plaster walls, a ceiling often of lacquer or cloisonné. In this treasure house or vault, fire-proof as it is thought to be from destruction in the paper houses in which they live, are placed in cases, hundreds and thousands of works of art, lacquer cabinets, and every species of art treasure in which the Japanese are so rich. On the great days of the year each lord possessing these collections will invite his friends to a private view of his treasures, only then are they ever seen together. They are then carefully repacked in their cases, and stored in the treasure house, one picture at a time being taken out to fill the alcove recess in the house especially made for it; on one side of the alcove a small table with a vase in which is set a single rose or chrysanthemum; on the other side of the alcove the "okimono," which means literally a placed thing, but always indicates a special object of art, statue or vase of size. Thus the picture is the central object, framed appropriately and like a theme of madonna or deity, having its offerings always harmoniously set beside it.



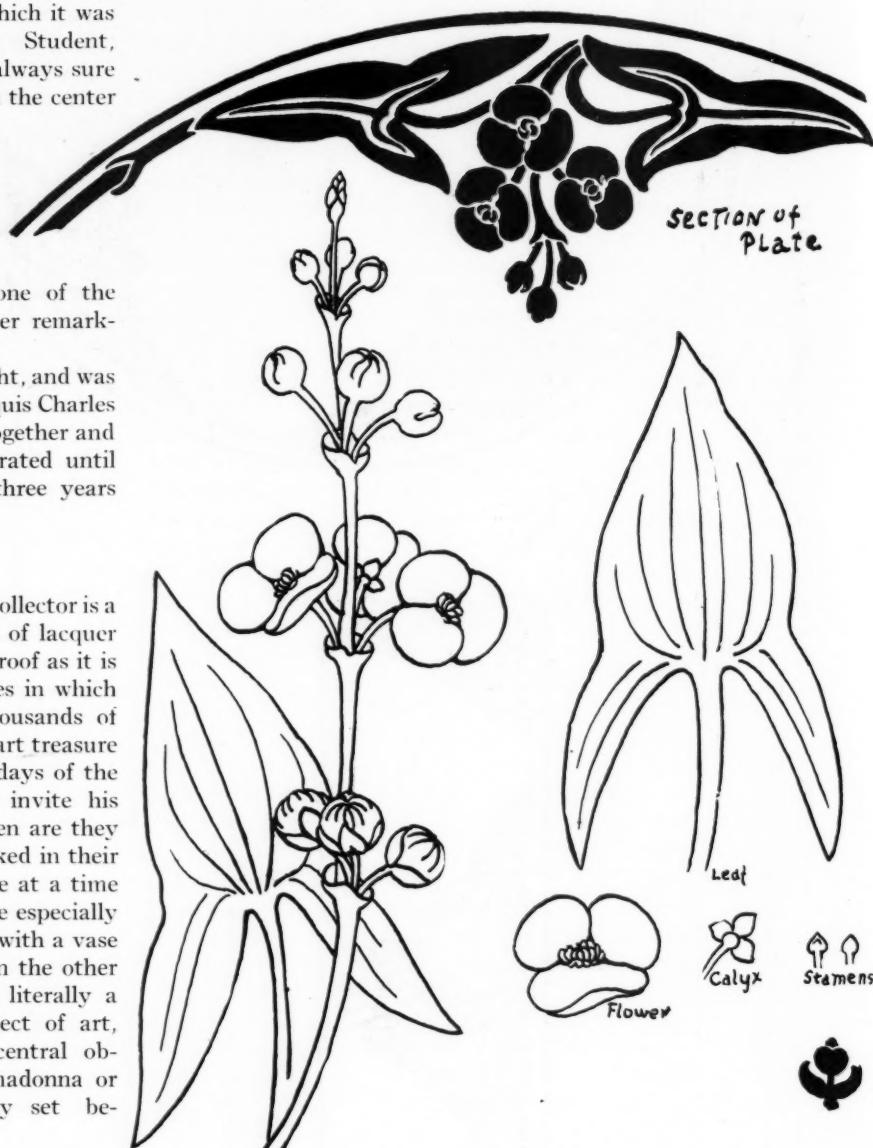
The collection of historic china in the White House is to be placed on public exhibition. The collection is large and valuable. It is now stored away on upper pantry shelves, where it is seldom seen. Women visitors to the White House always ask to see this china, but it has heretofore been impossible to gratify their wishes.

Mrs. Roosevelt and Col. Symons took the subject under consideration, and decided to have glass cases prepared and

placed in the lower hallway, where the china can be inspected by all visitors. It is intended to make this arrangement permanent.—*Boston Morning Globe*.



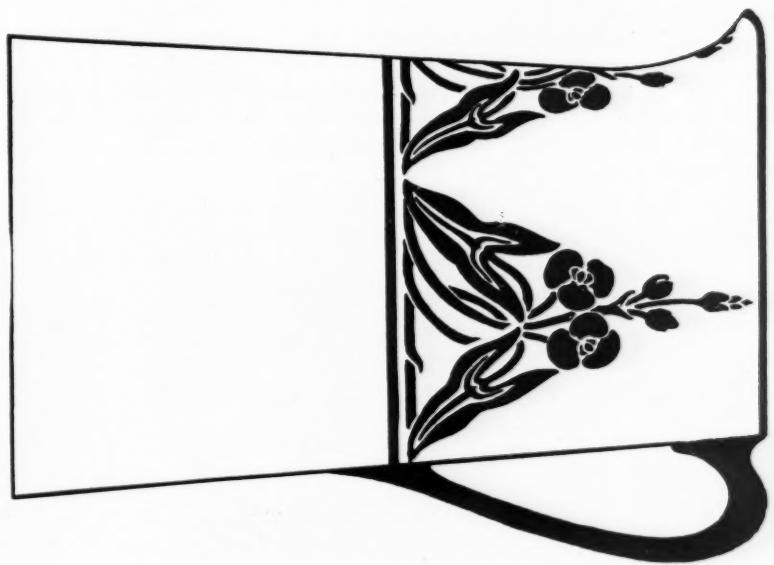
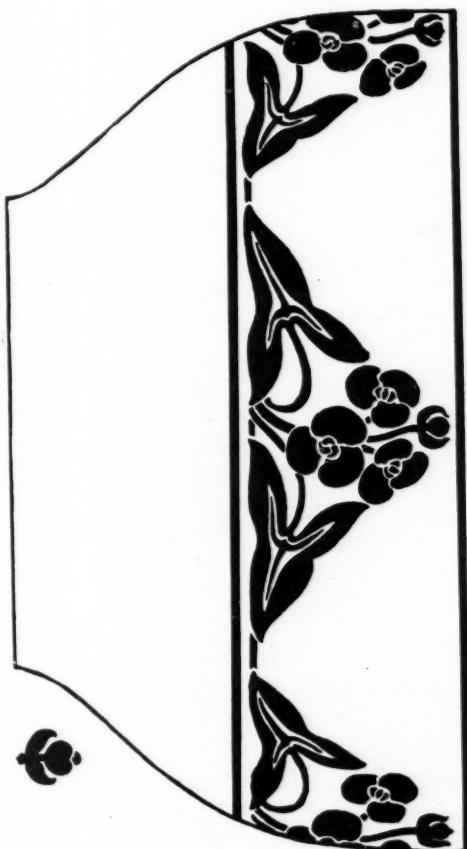
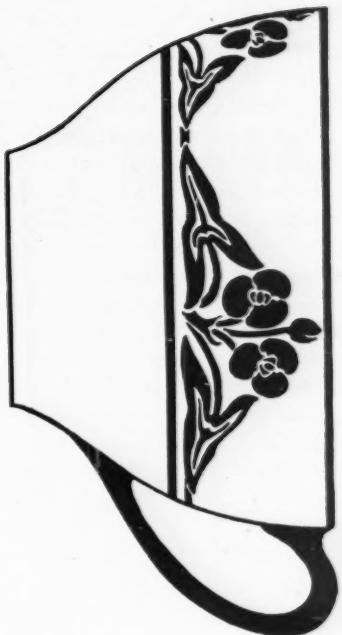
In the museum of the Brooklyn Institute of Arts and Sciences, is now to be seen what, according to its donor, the Rev. Alfred D. Pell, is the most complete collection of representative chinaware on exhibition in the world. On the shelves in artistic arrangement are pieces coming from every factory that has made china from the earliest times of its European manufacture to the present day.



SAGITTARIA DESIGN

Lucia Soule

TINT base a cream tone shading into a light dull green at top; flowers, white; leaves and stems, dull green and centers of flowers yellow; dull green rims and handle. Or tint top a grey blue and carry out design in a darker tone of blue grey.



SAGITTARIA DESIGN—THIRD PRIZE—LUCIA SOULE

KERAMIC STUDIO

THE EXHIBITION OF THE NEW YORK SOCIETY OF
KERAMIC ARTS

WHEN we consider that four years ago the status of china decoration was on a par with crocheting, embroidery, drawn and other fancy work, the progress in design, color and execution shown in this year's exhibition of the New York Society is truly remarkable.

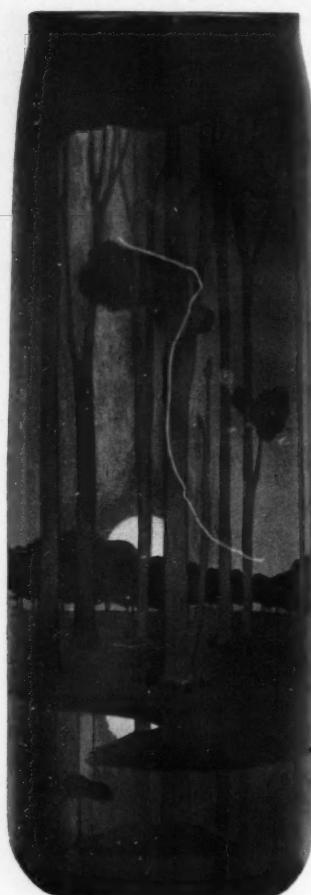
There is evident an earnest desire to know and do the right thing, and in spite of the fact that a number of good workers did not take part, the average of excellence was considerably higher than at any previous time.

The figure work was excellent as always, Mrs. Vance Phillips and Mr. Francois Meine being the chief exhibitors. The work of Mr. Campana, while forceful and showing masterful technique is difficult to understand from the view point of decoration. The exhibit of pottery was disappointing, Mr. Fry showed only a few small pieces and Mrs. Vance Phillips the original and reproduction of a stein.

Mr. Fry's overglaze display, however, was a revelation, not only to china decorators but to artists and crafts workers in general. Such a keen and delicate understanding of the subtleties of color harmony is rare in any art and places his work on a par with the best painting in any medium.

The finest, perhaps, of his pieces was a tall vase

with a moonlight effect of trees and water, there was a mystery and fullness of color in its purple greens that showed a deep appreciation of the poetry of nature.



MARSHAL FRY

In technique, however, the vase with the band decoration of willows and landscape was more fascinating, the subtle play of color from grey green through the grey browns to a quaint and rich grey yellow body color was something that needs to be seen to be appreciated.



MARSHAL FRY

An ice water pitcher with a design of narcissus in soft grey white and green on a black ground with a touch of yellow and yellow brown in center of flowers, was masterly in execution, the design, while clearly silhouetted was so skilfully greyed that there was no sharpness of outline. The other pitcher with a band decoration of grapes and grape leaves was equally successful.

As compared with the subtlety of Mr. Fry's work, that of Miss Maud Mason appeals to one as bold and forceful. The color is charming in its quaint tones and combinations, the drawing is clear cut and strong and the finish is that of a master hand. The vase with elder blossom decoration was possibly the best. It was a symphony in grey greens, and quite native in feeling. The vase with birds while showing fine handling and interesting brown and grey and grey pink color suggested the Japanese influence while the tall vase with poplars suggested



MARSHAL FRY



MAUD MASON

an Italian or other foreign landscape rather than American but was cleverly executed.

A number of fine plate borders were shown and two quaint bowls and plates in a grey white with blue decoration of pine

Miss Ehlers showed some carefully and pleasingly executed table ware in Chinese designs, as well as some good lustre work. Miss Hörlocker had a very interesting vase in Tansy semi-conventionally executed in orange red on a dark green ground. Unfortunately the colors would not photograph or we should have reproduced it.

Miss Genevieve Leonard showed a dainty compot decorated with a simple band of mistletoe in flat enamels. Both Mrs. Fry and Mrs. Neal showed some interesting effects of lustre over gold. Mrs. Paist exhibited some painting on the biscuit which was interesting but not quite satisfactory in texture. Mrs. Price also exhibited some good plate designs, especially one in elder blossom, but did not show the work we expected from her, judging from last year's exhibit.

Many regrets were expressed at the small exhibit of Miss Elizabeth Mason whose work, executed with a technique quite beyond criticism, has always been one of the prominent features of the New York exhibit. However, the pieces shown quite made up in excellence what they lacked in number. A tall vase with a strictly conventionalized lily motif, in lustres, was



MAUD MASON

tree and ship motif. These however, while designed by Miss Maud Mason, were executed by Miss Elizabeth Mason.

The plate border of trees and clouds was particularly successful in color; a quaint combination of grey yellow green trees with greyish pink clouds and a grey purple blue sky with design outlined in black. The colors used by both Miss Mason and Mr. Fry, while quite different in application are almost indescribable in tone; this constitutes their chief charm.

The exhibition of Mrs. Sara Wood Safford showed a number of stunning combinations of silver with lustre decorations, of which perhaps the tankard and Stein with cherry decorations were the most successful. The most attractive piece, however, was a little Satsuma bowl with a semi-conventional treatment in grey blue and pink flowers with a stem division running to the base at regular intervals. This is quite Mrs. Safford's own style and while her lustre and silver work is individual, this special treatment of flower decoration seems a more satisfying exposition of her art.

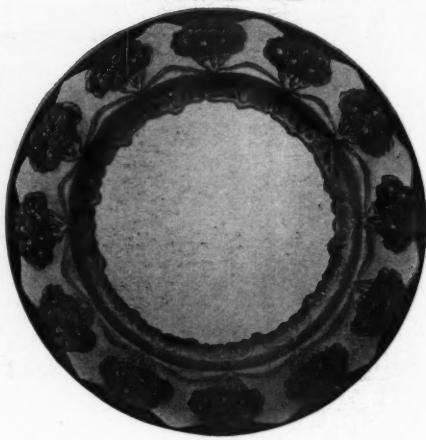
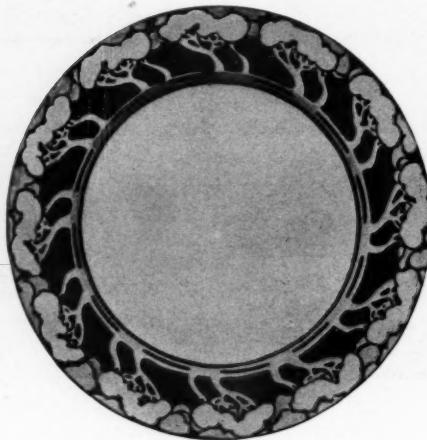
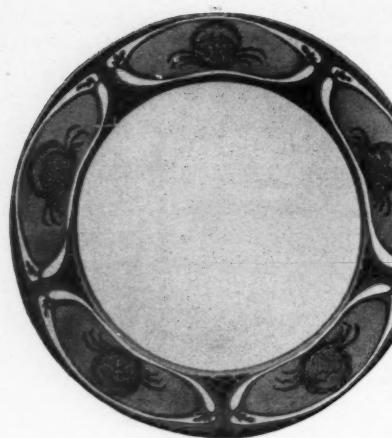
Three dainty flower panels framed in black were most skillfully and charmingly executed both in color and technique.

unusually good, a bowl with reddish orange design on a black ground was striking and Indian in character, a little teapot with Chinamen in black and orange lustre and a black Stein



SARA WOOD SAFFORD

KERAMIC STUDIO



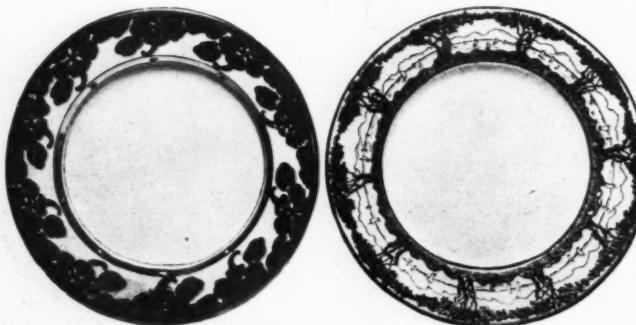
MARIE CRILLEY WILSON

with design of beetle in raised gold and enamels were particularly good. The two bowls in pine tree and ship motif were unusually attractive.



ELIZABETH MASON

Mrs. Anna B. Leonard, as always, had a display of china particularly well adapted to table ware. She also is one of our individual workers. There is a style and finish to her table china quite her own and she will always be found among the leading workers of the New York Society. A number of attractive plates in color and in gold formed the greater part of her exhibit but a tea set with landscape decoration on a gold ground was a striking "pièce de resistance." A chop or fruit plate with orange and green decoration was particularly effective and a cracker jar in celadon ware with design in blue and green was very good in color.



ANNA B. LEONARD

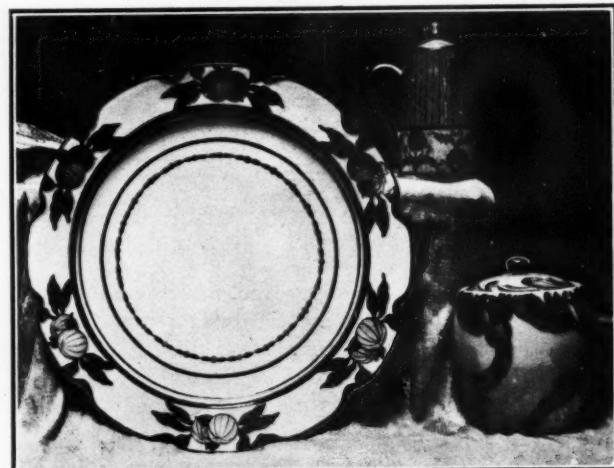
Mrs. Marie Crilley Wilson showed some unusually fine plates. The salad plate in shrimp pink, red and gold, was good

in line and color. The tree design in blue gave quite a "Chelsea" plate effect and was unusually good. The other tree plate was exceptional in color, which consisted mainly of a purplish blue and green ground with a touch of crimson and yellow brown in the flowers on trees. There were also a number of interesting steins and other pieces but none quite as satisfying as the plates. Mrs. Wilson while yet a new member of the Society shows promise of being before long one of our most original decorators.

Mrs. Cherry of St. Louis sent a few pieces in lustre and gold decoration which were unusually nice. We would be glad to see a more representative exhibit of her work.

Mrs. Lydia Smith exhibited a quaint and interesting teapot with a decoration of parsley in silver on black, also a quaint little sugar and creamer with conventional poppy decoration.

Miss Margaret Armstrong had an exhibit of work showing very promising technique.

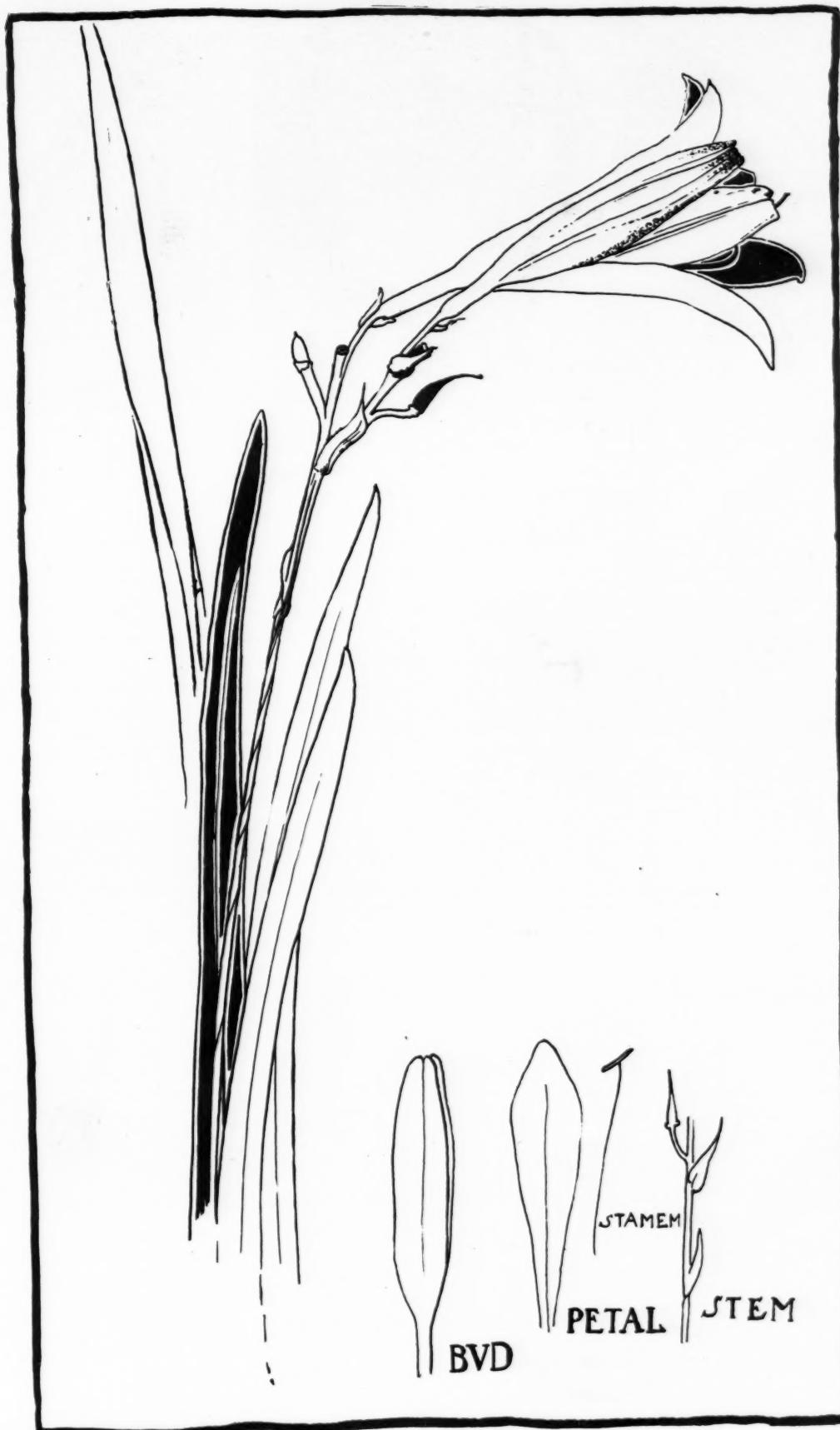


ANNA B. LEONARD

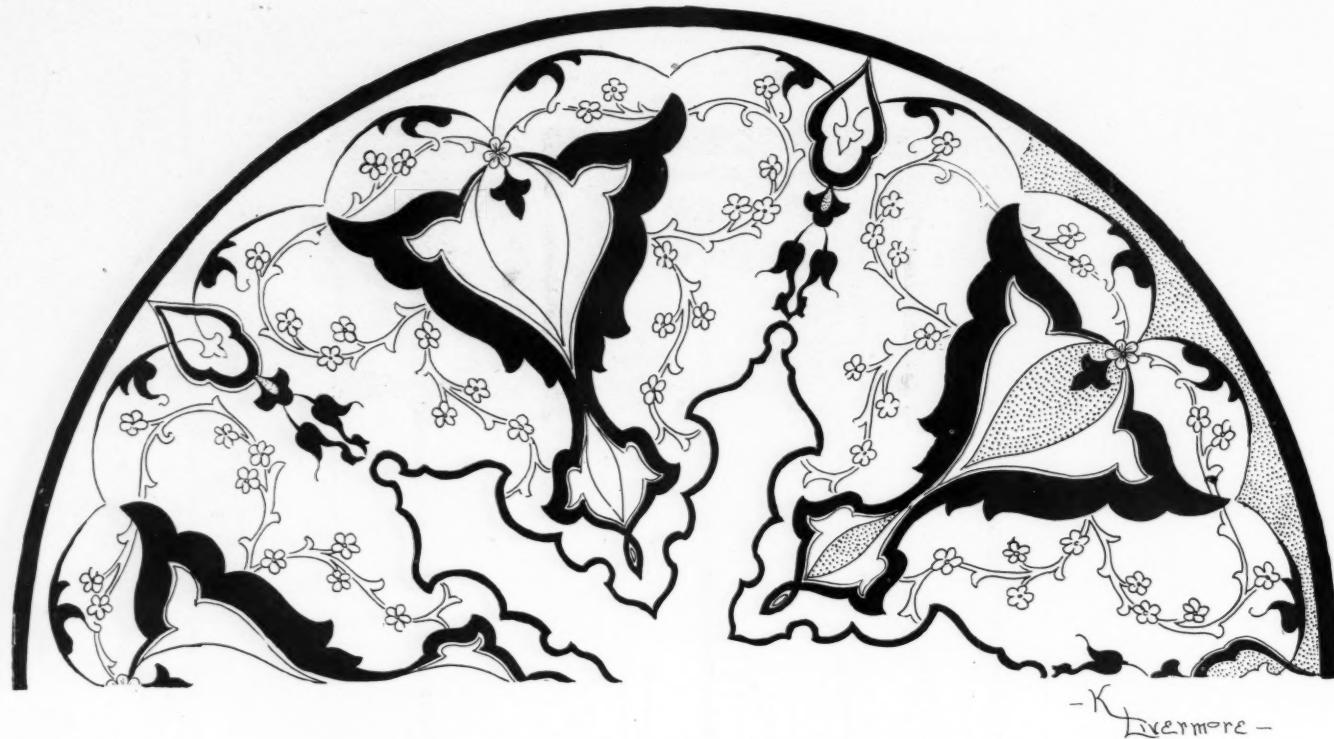
For the honor of the society and the art of the china decorator it is to be hoped that these best workers of the New York Society will do their utmost to send a good and representative exhibit to the St. Louis Exposition.



From Finland comes a most striking ware patterned after the Arabian potteries. The pieces are cream color, in odd geometric shapes, with ornamental bands of geometric design, done in vivid reds, yellows, blues and greens.



DRAWING OF LILY—RUSSELL GOODWIN



DESIGN FOR PERSIAN PLATE—KATHERIN LIVERMORE

IN the original, the center ground was black—to obtain a good black use Deep Red Brown for the first fire, for the second go over it with a mixture of black and Dark Blue. The entire design is outlined in raised gold, the forget-me-nots scrolls being modeled very daintily in the raised paste; use Dark Blue with a touch of Ruby Purple and Black for the large black form, introducing a green made of Apple Green and Deep Blue Green in the inner white space, the stippled space being light blue. The ground back of the forget-me-nots should be a delicate grey; introduce a few touches of Capucine in the outer border forms and the space outside of this should be gold.

Royal or Moss Green with a little Banding Blue. For blue use Banding Blue and a touch of Ruby Purple.

Another treatment: Berries, dull red; stems, leaves and band around edge, yellowish brown; background, a light tint of the same. The whole design may be outlined in black, dark brown, or a dull gold.

EGYPTIAN ANTIQUITIES

A special exhibition of some of the more important of the recent acquisitions of the Egyptian department, Museum of Fine Arts, will be held soon. Owing to the crowded condition of the museum, it will not be possible to place all new accessions on exhibition in the present building. The first case of objects from the gift of Theodore M. Davis of Newport has been arranged, and it contains a considerable number of porcelains with a beautiful blue glaze, also a series of sceptres, a large vase with triple cartouche, two amulets, two cylinders, etc., all bearing the royal cartouche of King Thothmes IV. The rest of the recently received Egyptian antiquities are being prepared for exhibition. Among them are two small wooden figures of men and the wooden figure of a panther; a small wooden panel depicting in relief the goddess Muut and the lion-headed god Thoth; a funerary statuette of a king, two large canopic jars of limestone, a series of glazed objects of the first dynasty, a glass head of Rameses III, set in plaster, a group of slate palettes in various forms, a number of useful and ornamental objects in alabaster, a series of prehistoric pots decorated with geometrical designs, flint weapons, etc. Mr. A. M. Lythgoe, the curator of the Egyptian department, who is now in Boston, will leave for Egypt again early in the winter.—*Boston Transcript*.

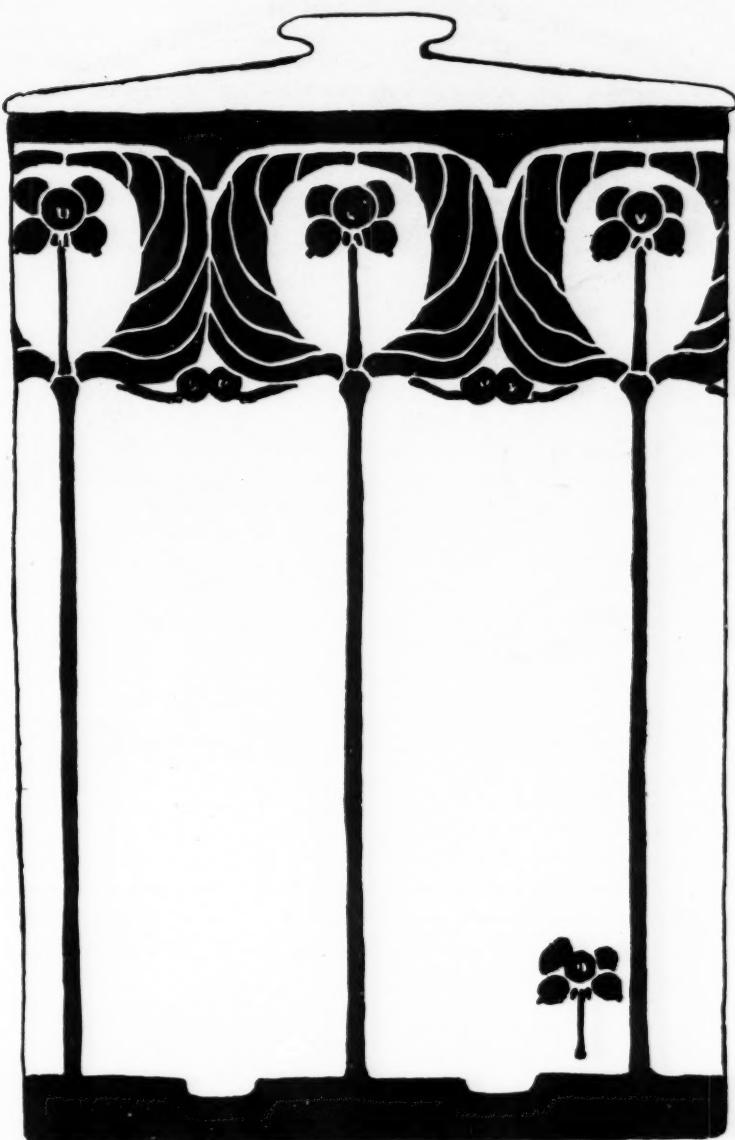


TREATMENT OF DOGWOOD BERRY DESIGN

Mary Overbeck

GROUND back of border design, Yellow Brown, leaves and stems a rich blueish green. Berries and bands a purplish Blue, tinted ground, Meissen Brown, two tones darker than the yellow brown or a light olive green. For green use

Old English Trentham ware is an effective revival of the year. Gayly colored fruits and flowers form the decorations on some pieces, while others show bees swarming to a hive or very black cocks with very red combs.



DOGWOOD BERRY DESIGN—MARY OVERBECK

GRAND FEU CERAMICS

VIII.—Kilns (Continued)

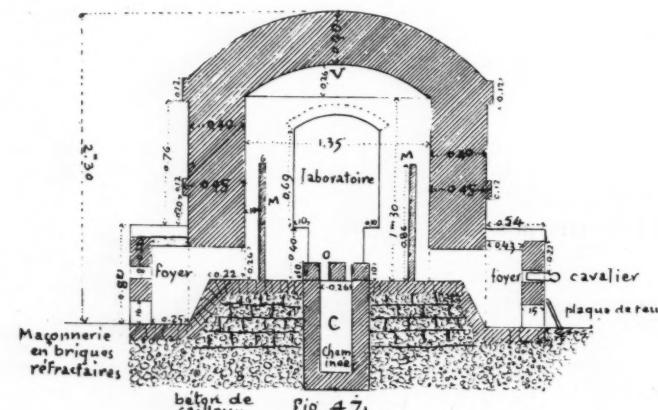
Taxile Doat

AS I had constructed my coal kiln in order to become familiar with the handling of a firing and to determine the adoption of my ceramic bodies, half of it was filled with white vases, either cast, pressed or turned, without decoration, but modeled with different pastes; the other half contained bas reliefs Wedgwood style and biscuit figures Sèvres style, the sale of which not only covered all the expense of firing but left me profits which I invested in new trials. As the kiln had up draft, the white pieces were placed in the lower part, so as to get the benefit of the highest heat, and the biscuits, which required a lighter fire, to avoid the glassy appearance, were placed in the upper part of the firing chamber, and every time pieces for the following firing were baked in the baking chamber.

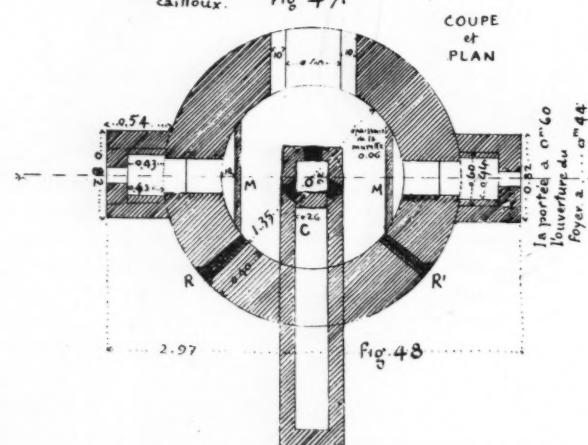
After I had logically and scientifically determined the porcelain and grès bodies which were best suited to my work, I stopped the period of trials, I destroyed my first kiln and built my second one, in my residence, at Sèvres. Experience having taught me that the up draft has the great disadvantage of compromising seriously the results by brutally striking with the most intense heat the bottom of the piles of saggars, thus making them liable to occasionally sag and to disastrously shake the other piles, also that the heat being unevenly distributed, there is between the upper and the lower parts of the kiln a difference of temperature which is sometimes more than 50°C., I adopted the down draft.

This second kiln, which I use now (Figs. 47, 48, 49, 50), is of the cylindrical vertical type, possesses two fire mouths placed in the same axis, and no baking chamber. I have left out the latter on the ground of economy. I am thus obliged to do a special firing for the baking of pieces, but the construction of a baking chamber would have made necessary a raising of my studio and the expense of chimneys in the thickness of the walls. I lose on this account a certain amount of heat, which somewhat increases the time of firing, but the kiln being reduced to its simplest form does not need such costly repairs, and is easier both to repair and handle.

When coming out of the fire mouth which is on a level with the floor of the kiln, the flame is violently thrown on a small wall M, cemented on both ends to the inside wall of the kiln and forming with it a segment of a circle (Fig. 47 and 48). This little wall being placed opposite the fire mouth, has a protective action, and besides it directs the flame, by stopping it and raising it toward the crown V (Fig. 47), from which it comes down between the saggar piles to reach the opening O of the chimney C, through which it escapes. While passing through the chimney, it strikes the only damper P (Fig. 50) the function of which is to control it. The heat, being better distributed in the firing chamber, becomes more homogeneous through the more intimate mixture of the gases of combustion. There is only a difference of about 20°C . between the top and bottom, so that the saggars do not suffer so much and do not need so much repairing and replacing. Three spyholes, two fixed ones R, R, and a movable one (that of the door), allow one to follow the phases of the firing on every side, by watching the Seger cones.



de Fig. 4.



Four au bois

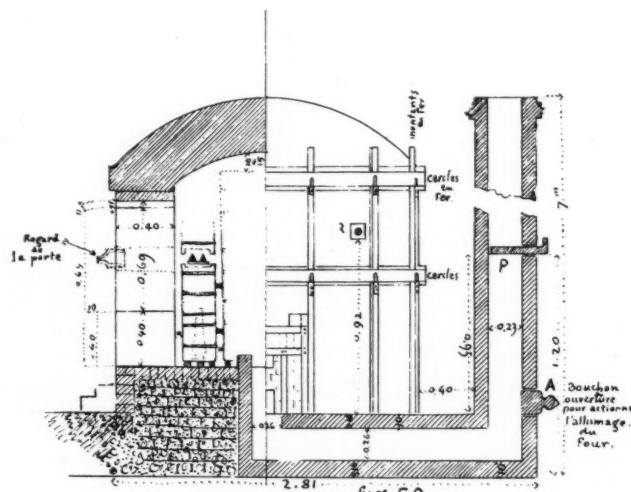
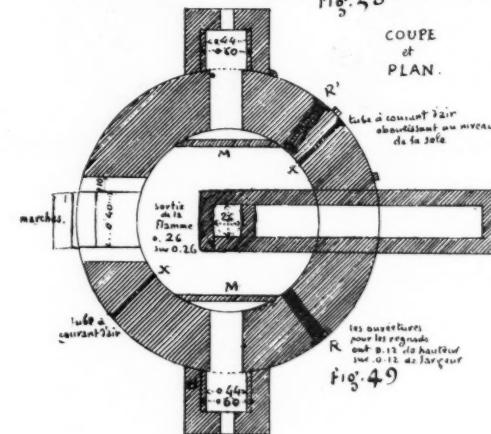


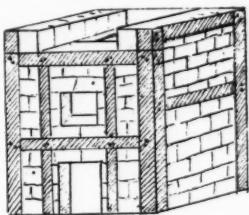
fig. 5



Four au bois.

Brique refractaire, fire brick. *Laboratoire*, firing chamber. *Beton de cailloux*, pebble foundation. *Cavalier*, fire mouth stopper. *Regard*, spyhole. *Bouchon*, stopper to start the draft when lighting the kiln. *Tube a courant d'air* tube for air draft on the level of bottom of firing chamber.

As in the coal kiln, the chimney is braced with corner bands bolted together, two feet apart from each other. The fire mouths are solidly braced with iron (fig. 91) and the kiln



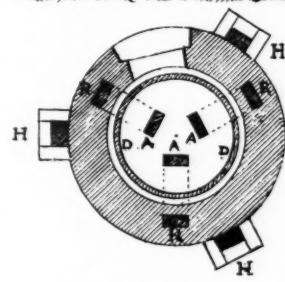
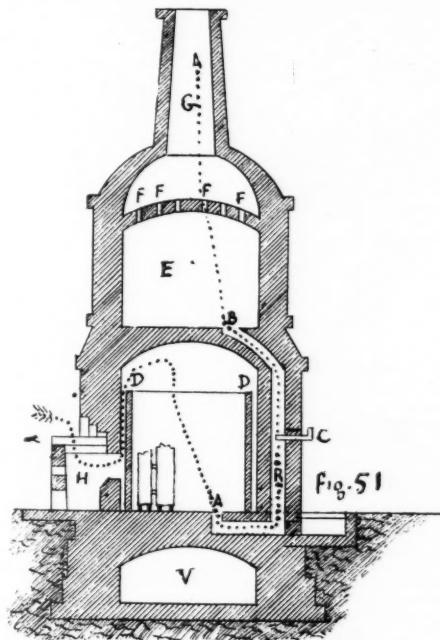
Armature de
l'âlandier au bois
Fig. 91

is strongly circled, the bands being $\frac{3}{4}$ of an inch thick and 20 inches wide. They rest on two iron supports $2\frac{1}{2}$ inches wide and $1\frac{1}{4}$ inches thick. The construction is made exclusively of fire bricks, brand J.B., cemented with a cement called in French *coulis* and made of

Earth of Provins pulverized 20
Grog of pulverized saggars 80

This *coulis* is sold by Mr. Ducourroy, Ivry-Port, Seine. The damper is placed so that it can be reached by hand, being about 3 feet from the ground.

The most regular of the Sèvres kilns, an elevation of which



Four à Flamme
renversée

I give (fig. 51), in order to emphasize the simplicity of mine, is built of J.B., has three fire mouths *H*, three chimneys *R*, constructed in the walls of the kiln; their three rectangle openings

are in *A* and they join each other in the baking chamber through the openings *B*. Each chimney has a special damper *C* acting directly on each fire mouth. Here the small wall *D* is circular. The baking chamber *E* ends in a vault pierced with many square holes *F*, through which the flame enters the central circular chimney *G*.

In vertical kilns the pressure of the gases of combustion against the inside walls of the kiln, is such as to make it necessary to use strong iron bracings, to enclose and strengthen the outside masonry of the kiln and prevent its bursting. Besides, in order to protect the construction against injuries by humidity, a small vaulted room has been built under the kiln in *V*.

The cost of this Sèvres kiln is about \$1,600, but its construction is of the best in regard to accuracy, solidity and even elegance. In opposition to this, I can give the details of the cost of my kiln, the figures of course applying to material bought in Paris:

Construction	Fr.	984.85
Material	"	425.30
Iron braces	"	458.65
	—	Fr. 1,868.80

or in round figures \$400.

Each firing consumes from 5 to 6 *stères* (cubic metres) of wood, equivalent to $1\frac{1}{2}$ to $1\frac{2}{3}$ cords, or on the average $1\frac{1}{2}$ cord, the cost of which in Paris is about \$24. The expense for labor, various materials, etc., being on an average \$40, brings the total cost of one firing to about \$64.

The kiln can hold 80 pieces of medium size. After three firings repairs to the average amount of \$6 are necessary.

Contrary to kilns with up draft, the temperature is higher at the top than at the bottom of the kiln.

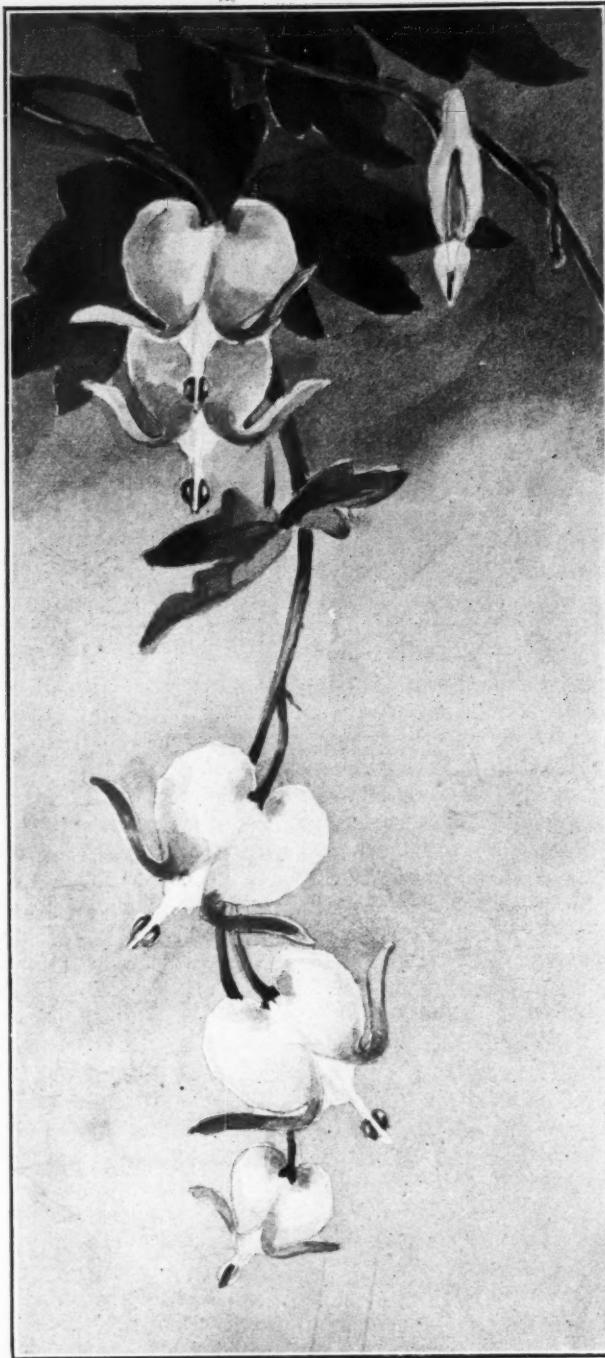
As will be seen the cost in construction and fuel for such a kiln is far above that of the first kiln, and one will easily understand the reasons which made me adopt coal for my trials, notwithstanding the injurious effect of this fuel on decorated pieces.

There is an innovation which I will mention, although it is somewhat outside the limits of these articles, the adoption by the porcelain industry of gasogene kilns, the kilns of the future. Glassmakers and metallurgists have already derived great profit from these kilns which have the great advantage of economy in fuel and regularity in firing. If they are not more generally used for porcelain, it is due to the very large expense of installation. However a gazogene kiln is in use in Berlin, and another, of the Siemens type, has been established in Limoges and has given good results. The fuel is peat. The great economy in firing is due to the fact that the heat can be controlled at will, and that the reducing atmosphere can be instantaneously changed into oxidising, and vice versa.

The conclusion of this article is that those who have only limited resources, and are not expert ceramists, will do well to limit their expenses to the cost of the small coal kiln, the fire mouths of which, at the end of the trial period, can be transformed at a small cost into fire mouths for wood. But those who have sufficient resources, can avoid this trouble, by adopting from the beginning the plans of my wood kiln, to which they may add, if wanted, a baking chamber, keeping the same measures but having the chimneys built in the wall itself.

SHOP NOTE

We have received an interesting catalogue from James Hall of Philadelphia. Besides the list of materials it contains much practical instruction for their use.



The European potteries in the Ceramic room of the Museum of Fine Arts in Boston have recently been completely rearranged under the direction of Samuel B. Dean. This collection had grown so fast through bequests, gifts and loans that all the cases were overcrowded and effective display was rendered impossible. Consequently a thinning out was needed as a preliminary step for rearrangement. About 304 specimens were put out of commission, some of them permanently, others to await better accommodations at the new building. The remaining collection is smaller, but far more effective. Work from the noted potteries is now properly grouped, and only the very choicest specimens are shown. China collectors and others interested will find the rearranged cases very instructive.

The Museum's Wedgwood collection, which is very strong, now occupies seven cases; Italian Majolica, six; old Delft, two;

Hispano-Moresque, one, and so forth. One of the most attractive features of the new arrangement is the gathering of 18th century figures and groups, which are shown in three floor cases near the door to the textile gallery.—*Boston Morning Herald*.

* *

As a tribute of friendship and esteem, Kaiser Wilhelm presented to Ambassador Andrew D. White a porcelain vase, the product of the famous Royal Porcelain Factory at Charlottenburg, near Berlin. It is a fine specimen of the beautiful ware which for several centuries has been utilized by European sovereigns in making gifts to the objects of their favor. The ware is a creamy white in color, with ornamentation in gold. On one side in colors is the bust of Emperor William in the uniform of an admiral, and on the other side is a view of the royal palace at Berlin. Beneath the bust of the Emperor is the imperial crown, and beneath the palace the royal crown.

* *

In Royal Doulton are seen pitchers and vases in extremely weird effects. These are tall and slender in shape and are colored a deep highly glazed brown. On one side of each is a mysterious figure done in full reds, yellows and black. A lean Pied Piper stalks on one, rats scamper about his heels and a stormy sky is suggested in the background. On another a witch in pointed hat crosses over a tiny black cauldron set in the foreground. From the pot a thin line of steam arises to curl in halo form about her head.

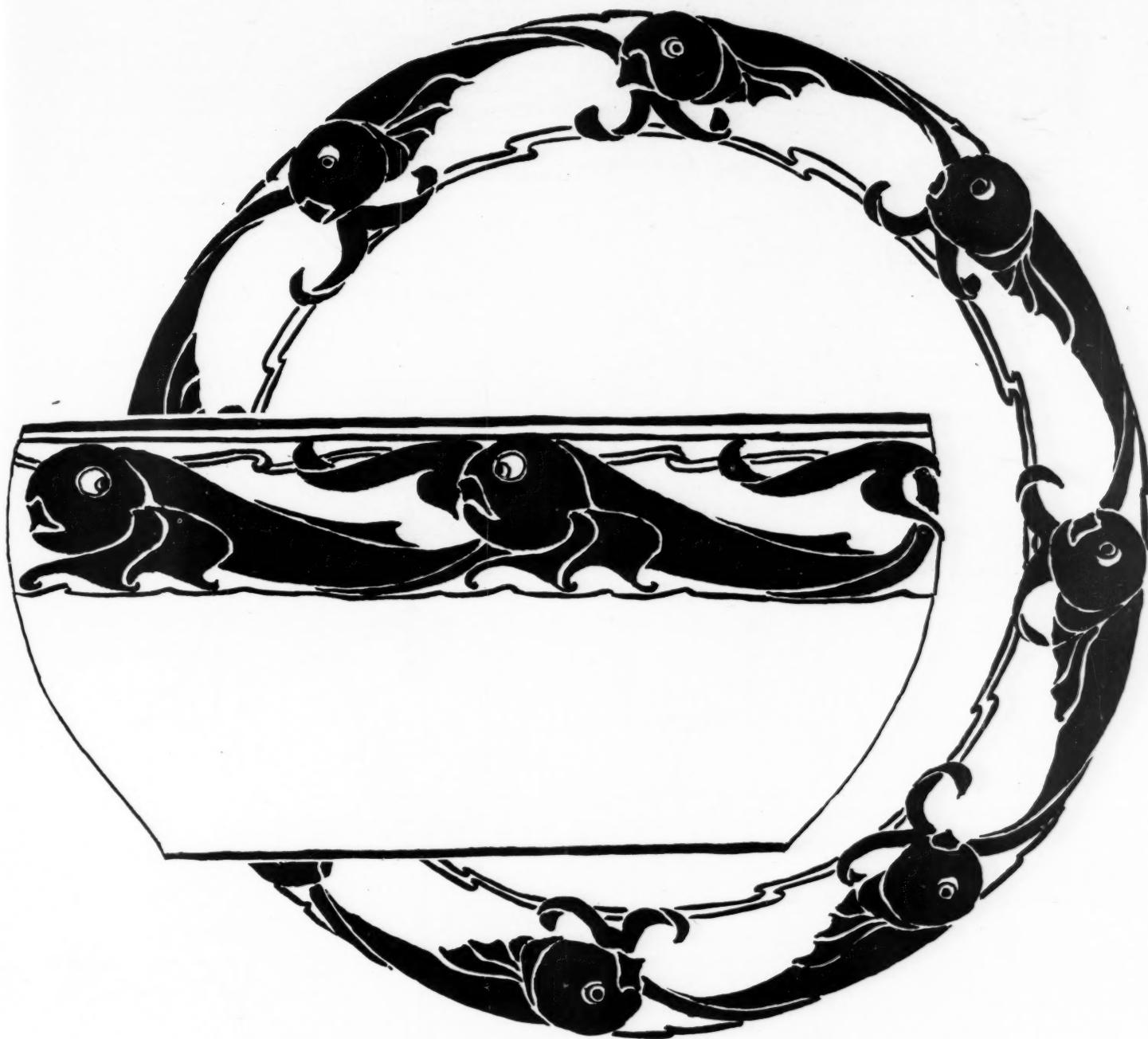
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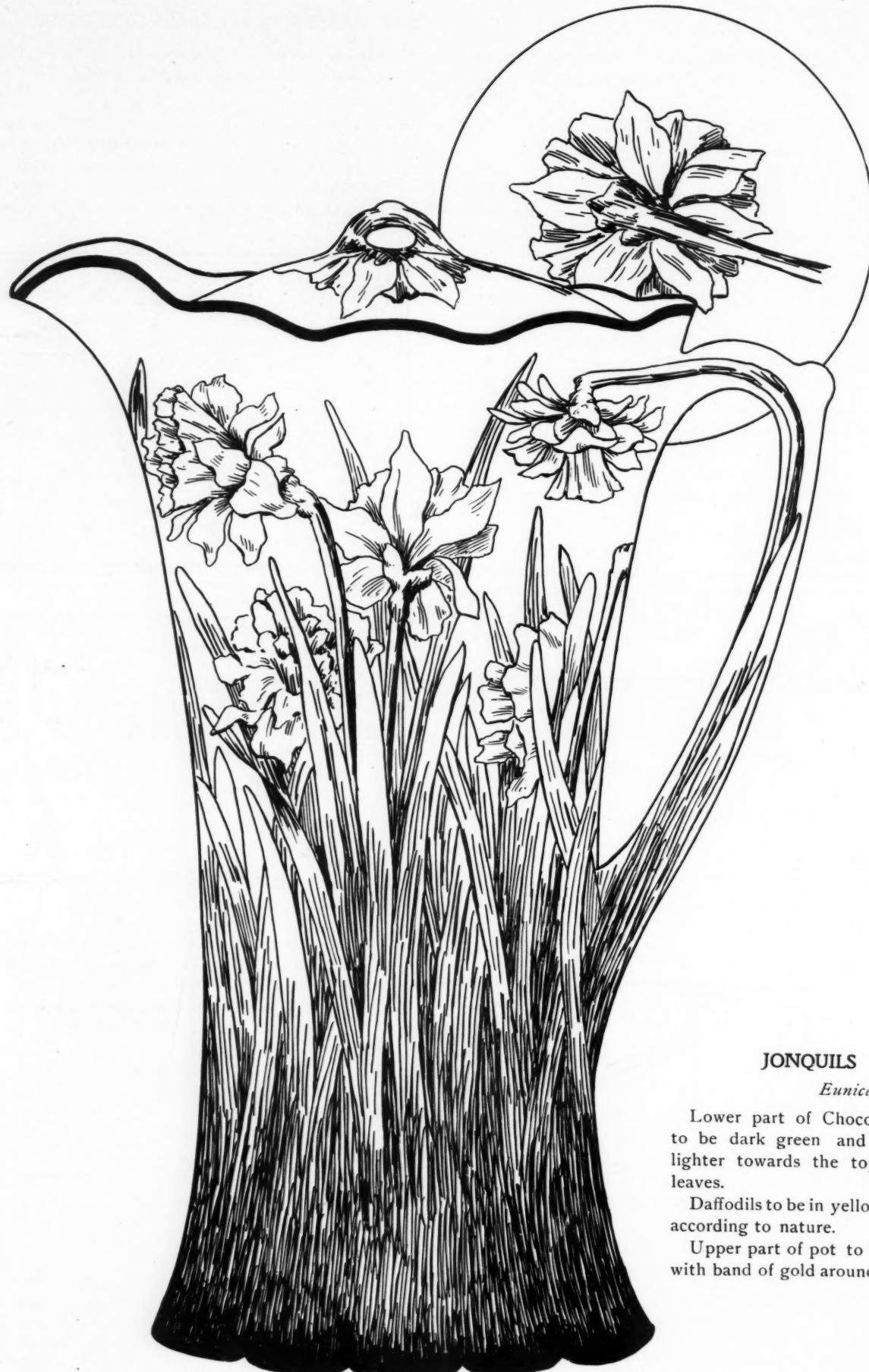
BLEEDING HEART (First Mention)

Emma Armstrong Irwin

PAINT background in grey for flowers, shading into dark green No. 7, the leaves and stems in moss, olive and shading green with a little violet of iron. The outer part of the flower is a delicate rose and the inner a creamy white with the dark seedlike sections at the lower part a mauve.



DESIGN FOR FISH SET IN BLUE AND GREEN—MARY SIMPSON

**JONQUILS***Eunice Eaton*

Lower part of Chocolate Pot
to be dark green and growing
lighter towards the top of the
leaves.

Daffodils to be in yellow shaded
according to nature.

Upper part of pot to be white
with band of gold around the top.

THE CRAFTS

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Under the management of Miss Emily Peacock, 6 Brevoort Place, Brooklyn, N. Y. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

SIMPLE FURNITURE

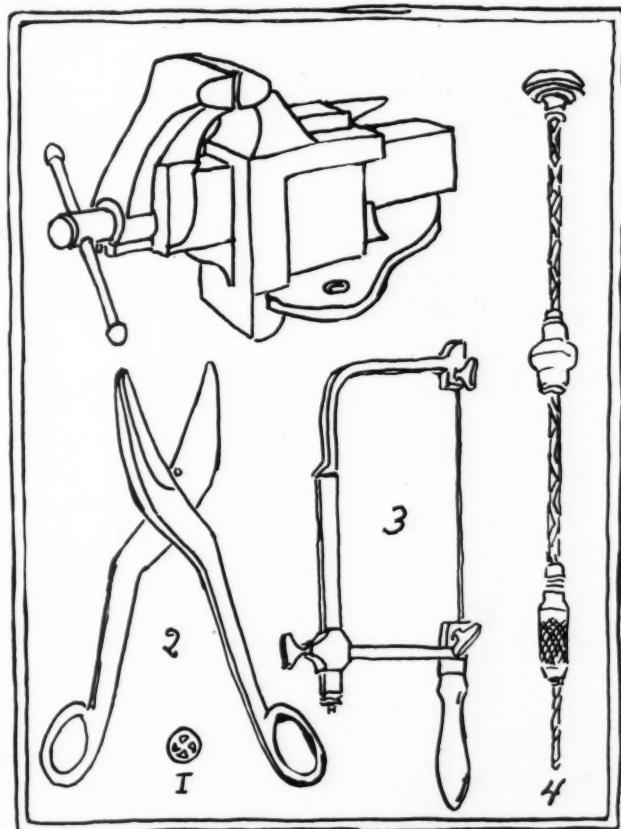
V—SIMPLE METAL FITTINGS

Elizabeth Saugstad

BRASS, copper, bronze and iron are the only metals we need consider particularly, as a wide range of colors and effects can be gotten with these by different treatments.

Polished brass is the best combination with mahogany. It goes well, also, with cedar and ebony and on green stained and light woods. With a green finish it looks well on all shades of brown from ivory to chestnut. Dull reddish copper is fine on black oak, walnut and deep green stains. Bronze from coppery to deep brown tones, is fine on walnut and green stains, and green bronze on fumed oak. Iron goes well with fumed oak of all shades, on green stains and red cedar.

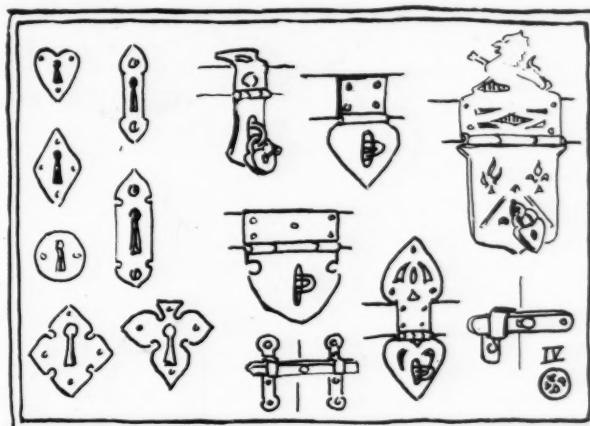
Beautiful effects can be gotten by piercing the metal in simple designs and putting bits of colored leather under the openings. A good scarlet or emerald green in small quantities under bright brass on ebony or black oak, or leaf green under dull brass on brown woods; olive and dull greens under brown bronze on walnut or oak; Indian red under iron on black oak or dull green stains, are all good combinations. If fine colored leathers are not available, thin suede sheepskin in the natural color, or fine chamois, may be stained with artists' tube colors diluted in benzine, brushing them on with a fine, rather stiff bristle brush.



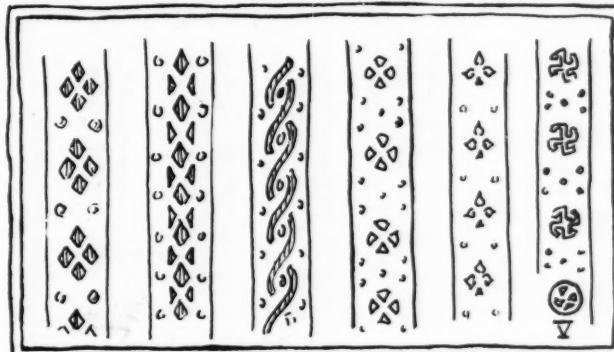
I.—Vise, shears, saw and drill used in metal work.

The metals mentioned come in rods and bars of different sizes and sheets of different thicknesses, or gauges, which are

numbered, the higher the number the thinner the metal. Anything thicker than 12 gauge would probably be more than the beginner could manage successfully, and anything thinner than 18 too light even for small boxes. It is better to err on the side of weight, as the sentiment of metal is strength and protection.



IV.—Some key plates and fastenings.



V.—Suggestions for pierced bands.

The following tools will be needed whatever the process of working the metals: A pair of shears for metal, at least 12 inches long, costing about 60 cents; a 6 or 7 oz. ball peen hammer, about 50 cents; 2 half inch cold chisels, one straight and one curved, about 15 or 20 cents; several files, 1 coarse and 1 smooth, 10 inches, 1 rat tail, 1 square and 1 knife edge, from 6 to 8 inches, costing from 10 to 25 cents; emery paper, F; countersink for screws; drill brace and 1 doz. medium assorted drills, from $\frac{3}{2}$ to $\frac{1}{8}$ of an inch, costing from \$1.50 up; a small bench vise with anvil attachment like the one in illustration I, costs from \$3.00 to \$4.00. A small, square, flat anvil can be bought separately, or the bottom of a flat iron may be used in an emergency.

A metal saw is not necessary for all work, but is probably the best way for cutting out metal over 16 gauge. It will cost with a dozen medium blades, about 75 cents.

In beaten metal work, iron and steel, if in rods or bars, are forged hot, and brass, bronze and copper, cold. The last three must be annealed before beating, which means heating them until they are red and then cooling, the process to be repeated as often as the metal becomes hardened under the

KERAMIC STUDIO

blows. Rods, bars and thick strips can be wrought into handles and bent over the anvil to the desired shape, and where they are to be fastened on with screws or rivets, the ends are beaten flat and shaped with a cold chisel and file. A very attractive surface can be made on flat hinges, etc., by beating them all over with the round end of the hammer.

Sheet metal can be cut in several ways:—by the shears to as thick as 16 gauge; by cold chisels and hammer, laying the sheet on the anvil or end grain of a block of hard wood, like maple or birch, and following the outline of the design, which has been traced on with carbon paper, with the chisel; and with the metal saw. In using the last, small holes must be drilled at all angles to give the saw room to turn. Metal from 20 gauge up to a quarter of an inch in thickness can be easily sawed. The edges are then finished with files and emery paper.

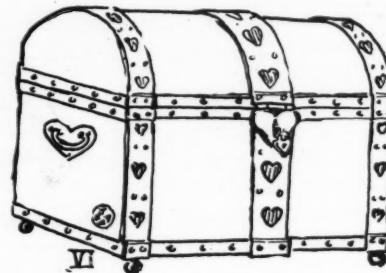
Etching is another method of cutting out metal, and the slightly irregular, beveled edge that is made by the action of the acid is most attractive on some work. I would not advise using metal over 14 gauge as it takes too long. Patience, extreme care and strict attention to details are necessary, though the process itself is not difficult.

The bath is prepared by mixing nitric acid and water in equal parts in a glass or china vessel with a flat bottom large enough to hold the work in hand, or a granite ware baking pan will do, or for very long straps or hinges, a long, shallow box can be made and closely joined and then painted with two or three coats of Asphaltum varnish, which is to be had at a paint shop.

The metal is cut in approximate sizes and thoroughly cleaned by scrubbing with sapolio or hot lye water to remove every trace of grease. It is then dried and warmed and painted

front, back and edges, with asphaltum varnish. When the resist has dried, which it does quickly, take the design cut from stiff paper and lay it on the prepared metal and, holding it firmly in place, trace around it with a sharp steel point, being sure to cut through to the metal in every part.

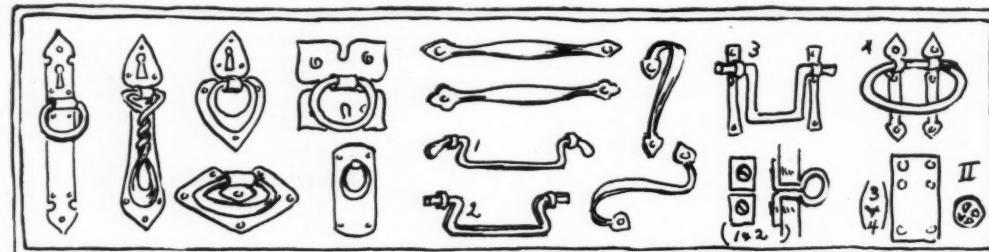
When the metal is in the bath it must be watched very closely at first to be sure the resist covers every spot but the design. This can be seen by the collection of little green bubbles which rise wherever the metal is exposed. In such a case the



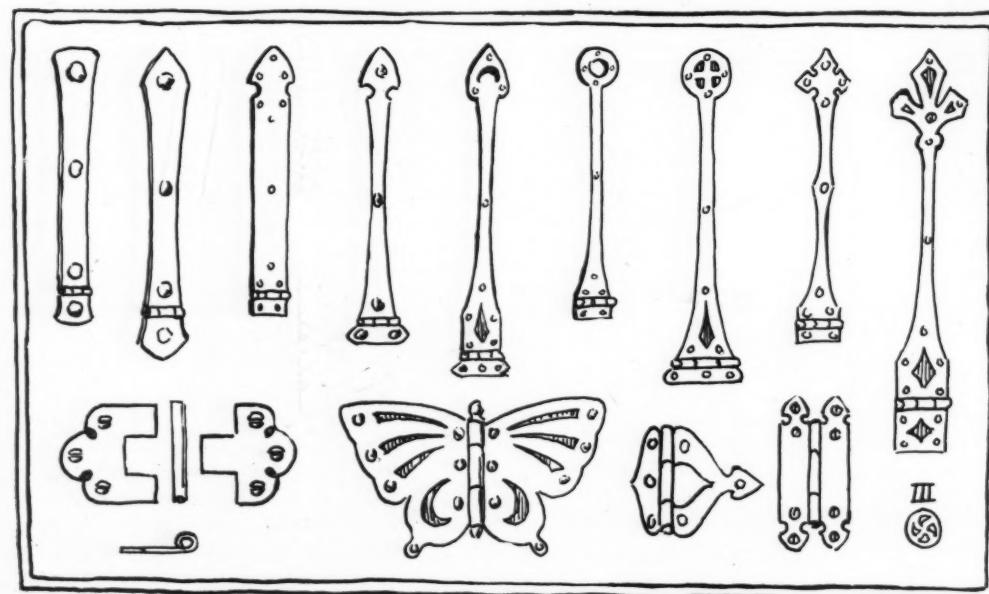
VI.—A box of deep, rich mahogany with pierced bands of polished brass, for jewels or love letters.

metal must be taken out and retouched. If more acid is used, the action is, of course, more rapid but not as even. The bath loses strength as it becomes saturated with the metal and more acid may be added if it works too slow. It takes several days to etch through 14 or 16 gauge. When through, the resist can be scraped off with an old knife and the piece cleaned with coal oil, gasoline, benzine or turpentine.

The diagram in the lower left hand corner of illustration III shows how to cut out hinges. The projecting pieces are beaten



II.—Various styles of handles with diagrams showing method of fastening 1 and 2 and 3 and 4



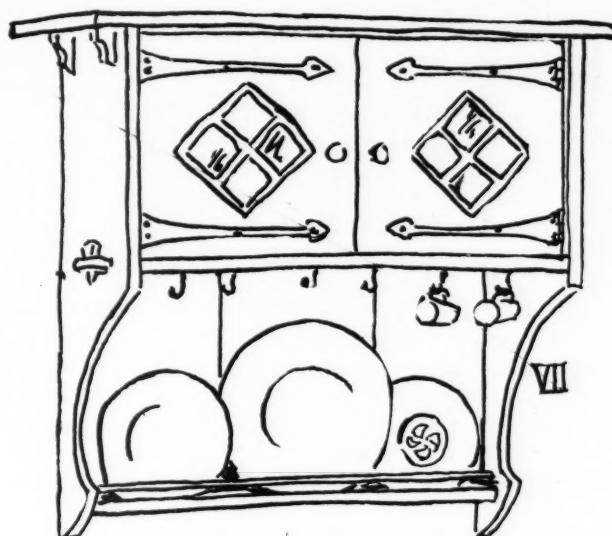
III.—Suggestions for hinges and diagram of construction.

over a rod of the desired size, the ends of which are afterwards slightly flattened so that it will not slip through.

Handles on chests and drawers should have their fastenings go through the wood and a metal plate sunk flush on the inside. If screws are used they are secured by a nut, and nails are cut nearly to the surface and spread by beating.

There is a pretty good selection of ornamental nails on the market, including some very nice ones of wrought iron, but the craftsman can make his own by cutting out discs of metal

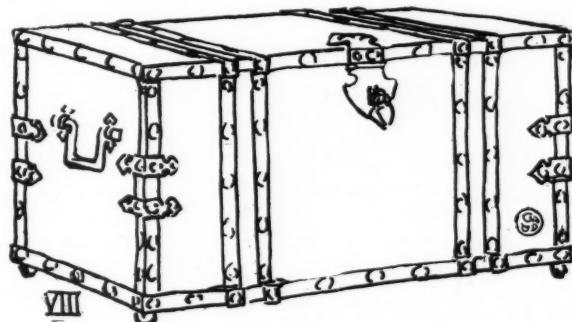
for applying. Or they may be slightly rubbed with linseed oil and left to oxidize naturally and gradually acquire the patina of age. Bronze and copper turn brown and brass a dull greenish color. The process may be hastened by heating the pieces on the stove. Copper assumes beautiful iridescent colors by heat, but these gradually darken. There are numerous ways of greening brass, copper and bronze but I would advise the amateur craftsman to buy some of the ready mixed preparations that come for this purpose, as less troublesome and, probably, more satisfactory in the end.



VII.—Wall cabinet of dull green, wax finished oak with copper trimmings.

the desired size and beating them into shape in a hollow in a hard wood block and then soldering steel nails on to them. Make the surfaces to adjoin perfectly clean, place the head upside down on a hot stove, dip the end of a piece of wire solder in a flux of alcohol saturated with chloride of zinc, then hold the moistened end in the metal cup till a drop melts off, dip the head of the steel nail in the flux, heat it, then place in position in the drop of solder and cool.

When everything is in readiness for the final fastening the metal must be cleaned and finished. Iron work should be warmed and smeared with beeswax and held over a smoky fire, turning every part to the heat. Then cleanse with benzine and rub with emery cloth and put on a final finish of beeswax



VIII.—Chest of red cedar, wax finished, with inch wide bands of iron and flat headed, wrought iron nails.

and turpentine such as I gave directions for in the chapter on Finishing. It should be put on thinly and well rubbed in with an old tooth brush, for instance.

Copper, brass and bronze are cleaned by heating and then putting them in the acid bath a few minutes, or until they look bright. If it is desired to have them remain so, they must be lacquered. Buy a good metal lacquer and follow the directions

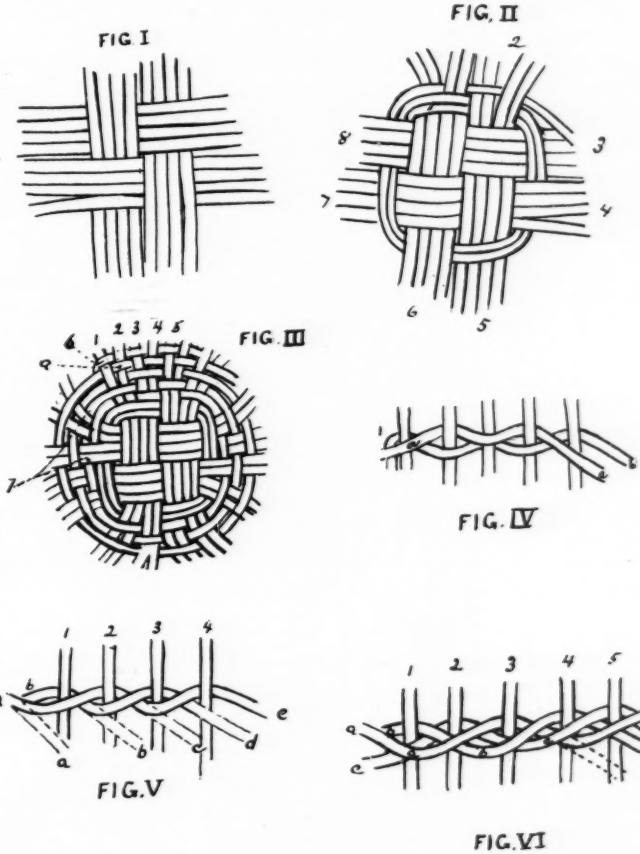
WAYS OF USING TWO WEAVES

Mrs. Hugo Froehlich

THIS construction may be employed in using heavy as well as light material: Spokes of No. 5 rattan and weavers of No. 3 make a strong heavy scrap basket, but for a lighter work basket, 16 spokes, 27 inches long of No. 3 rattan and two weavers of No. 2 rattan, will be best. Lay the spokes, at middle, in groups of four at right angles and weave the groups as in Fig. I. With a pliable No. 2 weaver bind the group at 1 Fig. II, leaving the end underneath as in construction of mat in November number of the KERAMIC STUDIO.

Place the weaver under the next group 2, over 3 Fig. III, continuing under and over each group twice around so as to hold the centre firmly.

On the third round separate and weave under and over groups of two. Continue in this way once around, then pass



the weaver under two groups, as in Fig. III, so as to make the weaver come right in relation to the previous row. Finally separate into single spokes.

Before going farther insert another weaver along the spoke,

at 1 in Fig. III or at 1 in Fig. V, just to the left of weaver *a*. Weave with *a* until it meets *b* then continue with *b* until it in turn meets *a* at 4 Fig. IV. Go on in same way with *a* and continue with *b*. This is the general construction of the basket.

If heavy material be used, weave bottom of basket as large as necessary, then insert one more spoke at the side of each of the other spokes. Pinch each spoke with a pair of pliers at this point of bending. Strengthen the bend by a double or triple twist as in Fig. V.

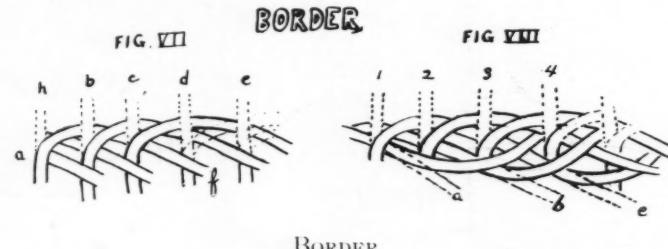
DOUBLE TWIST.

Place *a* in front of spoke 1, over weaver *b*, behind spoke 2 and allow it to rest in direction of the dotted lines *c*. Follow with *b*, in front of spoke 2, over weaver *b*, behind spoke 3 and let it rest in position of dotted lines *d*. Weave then with *b*, place it before spoke 2, over weaver *a*, behind spoke 3 and allow it to rest in direction of dotted lines *d*. Continue with each weaver in same manner.

TRIPLE TWIST.

The triple twist is perhaps better for strengthening than the double. Fig. VI. Place three weavers along consecutive spokes, so as to have weavers all down in direction of dotted lines Fig. V, between the spokes. Begin with the one to the extreme left *a*, in Fig. VI and place it in front of the next two spokes, 1 and 2 at the right, and also the two weavers, *b* and *c*, behind the third No. 3 and down between 3 and 4. Place *b* in front of 2 and 3 and also the weavers, behind 4 and down in front of 5.

This is a very pretty decoration as a border near the top using either in the same material rushes or heavy grasses. Four weavers may be twisted in a similar way by passing the left one over three spokes, behind the next at the right and down in front. Color may be combined with them as parts or whole of the twist.



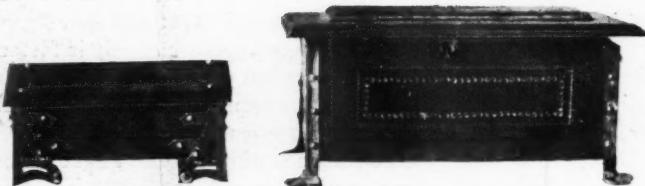
Borders may be same in both large and small baskets. Allow 7 inches of spoke for the border. Place each spoke behind the next two on the right and down in front, between the following two spokes (Fig. VII.) Place *a* behind *b* and *c* and down between *c* and *d* at *f*. Continue with each spoke in the same manner. Fasten the last spoke by pushing it through under *a* and it will come down between *h* and *b*.

SECOND ROUND OF BORDER.

Place each spoke over the next two spokes and the weavers and push it through to other side at left of third spoke. Fig. VIII, *a* is before 2 and 3 and over *b* and *c* and pushed through the opening at left of 4.

Continue with all spokes in this way. The last two spokes require some puzzling over, as they are to be interlocked into the first two to follow the plan. When all are pushed through, cut off with sharp heavy shears or knife. A pair of nippers is very useful here.

Keep the work uniform by placing it above the level of the eye and at a little distance, occasionally turning it slowly. Make any changes in form before going too far.



WOOD, LEATHER AND METAL

Emily F. Peacock

THE boxes made by Mr. G. Brommer are a clever combination of wood, leather and metal. The large box was made of wood $\frac{3}{8}$ of an inch thick. The lid was separate and made of three thicknesses, the bottom part of it fitting well in the box. The whole was stained a rich dull green by applying an olive green stain liberally and rubbing off with a rag. By mixing other colors, a little umber, black, and sometimes red and blue, many different shades can be obtained. When color is satisfactory and thoroughly dry (it should stand for 48 hours at least) rub on beeswax and turpentine and polish with a rag. Polishing with the hand will give a finer texture. Directions for making the beeswax and turpentine were given in the August number, page 97. Pieces of brown leather were cut to fit the panels, and the design put on with a nail set (Fig. 1). The leather was glued neatly in place and gone over



Fig. 1.

with water color, Emerald and Hooker's Green make a good mixture though it is better to try two or three mixtures on a scrap of leather until you find a good shade to go with the wood. The corners and feet were made of one strip of copper; the feet being shaped with a hammer. These strips were fastened on with copper rivets and also colored green. If the copper is perfectly clean a strong solution of salt and vinegar will give a good color. Let this stay on about 12 hours and then very gently rub with a waxed cloth.

The smaller box was made in a similar way, the only difference being that the corners were cut out of a flat piece of brass, fitted to the box and fastened on with small round-headed brass nails.



ANSWERS TO INQUIRIES

J. W.—If you will put a thin wash of Chloride of Antimony over the copper ink stand and slowly heat a little with a blue flame the copper will turn almost black. Rub it down with oil and a little rouge. Pink lights will show through but the atmosphere will soon correct that.

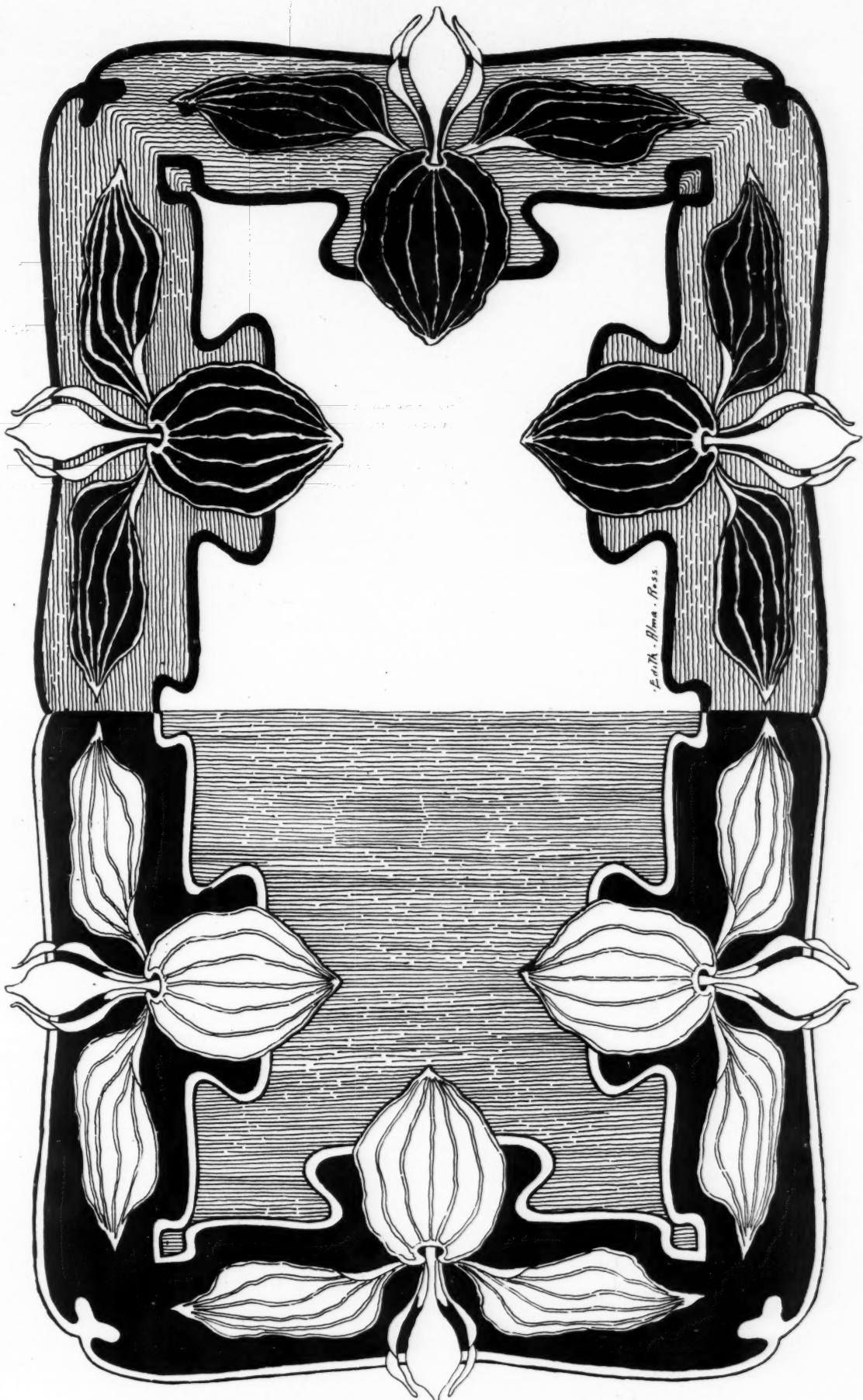
O. M. T.—Twenty gauge copper is a very good weight to use for copper bowls, 12 or 14 gauge would be better for paper knives. Metal used for paper knives should not be annealed, and hard copper should be used rather than the soft.

T. K.—An alcohol lamp is the simplest heat for soldering small work, both with hard and soft solder. The lamp and brass blow pipe can be bought for \$1.10.

M. K.—Small lamp or candle shades are made of brass or copper. Use 30 gauge for these and 26 gauge for the large sizes.

Mrs. O. P.—Abalone shells are found on the coast of California. They are beautiful in color, and can be cut with a fine metal saw, and polished with a file. Pieces of the shell set in silver or copper are very effective.

C. A. R.—A bench pin is a wedge of hard wood about 5 by 3, generally beech, fixed in the front of a jeweler's bench and used to hold work up against a file.



TRILLIUM DESIGN FOR TRAY—EDITH ALMA ROSS



OAK LEAVES—MARY BURNETT

THIS design should be carried out in Reds and Browns principally, to give a rich effect, but in the lighter leaves the greens can be used, Moss Green and Brown Green. For

acorns use Finishing Brown, Chestnut Brown and Albert's Yellow. The same colors are used in background, powdering with Brown and Red before thoroughly dry.

PYROGRAPHY

TREATMENT OF TRILLIUM DESIGN FOR TRAY

Emily F. Peacock

TWO suggestions are given. In either one of them, outline the design with very strong careful lines and try to get three tones in the tray, dark, medium and light.

Carve down the background in the borders slightly so that the flower is in low relief. Strengthen the lines again if necessary and burn the background with the flat point. Model the flowers a little with the curved point. Put a dull finish on the tray, by using white shellac and when this is dry rub it down with a very stiff brush.



A useful thing for the housewife is a jam jar. This is the size and shape of a large tumbler, with a plain silver top with a small opening for the long-handled spoon with a shallow bowl which goes with it. A jam jar in china or pottery could be made very effective.



ANSWERS TO CORRESPONDENTS.

M. M.—If your fired green lustre is too dark, the only way to lighten it would be to cover it with a fine diaper of gold or gold and enamel. You can make it lighter before using by adding yellow lustre or a little oil of lavender.

H. C. R.—We do not think lustre advisable to use on a dinner set—it would be appropriate only for desert or some special service. We, personally,

would prefer color and gold. We saw recently a very effective plate in a shrimp pink made probably from a tinting with Pompadour or one of the other iron reds. The design was worked out in this pink, and gold, and outlined with the red of which the pink was made. A dainty border of perhaps $\frac{1}{2}$ to $\frac{3}{4}$ of an inch would be very effective. We prefer the entire set in the same design and color but it is quite permissible and in good taste to have only the service plate and dishes alike and have the plates for the different courses in different designs and color. An initial, crest or monogram on the rim of plate is always in good taste.

D. N. B.—Why do you not try dusting on color for a deep tint. Take English grounding oil and spirits of turpentine half and half, or Miss Osgood's grounding oil which dries more quickly and so avoids dust, thinning with turpentine. Pad this oil lightly, till evenly distributed, then with the palette knife drop some powder color on the surface to be tinted and with a large square shader or tinter push it over the surface until it has absorbed enough color to look dry, then brush off the balance, be careful that the brush does not come in direct contact with the oil. If this does not come out deep enough, you can repeat the dusting in another fire but usually once is enough. To tint, use as much fat oil of turpentine as color and thin with lavender, with a little practice this ought to make a good tinting without dust. We prefer the large camel's hair blenders to the use of pads. With these the dust can be brushed off as the tint dries. Perhaps a newspaper or oilcloth spread under your work will help avoid dust. Be sure and use enough lavender so that your tint will not be sticky and catch dust.

C. O. M.—We apologize for not answering before, your letter was mislaid. We cannot account for your gold coming out dim and dark where outlined with black while other parts of gold are bright, except that you may be using too much medium which may spread over the gold surface and dull it. Try mixing your powder black with a thin syrup of sugar and water instead of medium and turpentine.

L.—We have used Sartorius cement for mending china and have always had good success with it. Use very little and mix rather thin with water working the pieces close together. We have also found the Dresden Aufsetzweiss in tubes very good for mending—thinning with turpentine, tie the pieces together with asbestos cord after cementing.